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VOGUE

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ON OUR COVER THIS MONTH The look of beauty 1977—fresh, glowing, easy . . . the way you see it here on model Roseanne Vela. What a look like this is based on: good health, well-being (more on that—our fitness symposium, pages 120-123), and modern unmakeup-y makeup that lets skin in good condition come through. Here, it's new pH Balance Fluid Make-Up in Natural Blush by Geminisse from Max Factor, with Terrazzo Pink Lipstick. Makeup, Ariella; hair, Christiaan. . . . The flirt of white: Geoffrey Beene's slit-front white-cotton knit pullover with a red cord tie, red pants (details—and all about Geoffrey—pages 126-131). Earrings, Peter Catalano for P.C. Designs. At Bloomingdale's; Robinson's, California. Photograph, Arthur Elgort.

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'ULTIMA' II
CHARLES REVSON

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photo by Ed Gram

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Silhouetted against tropical greenery, separates by Perry Ellis for Portfolio from JM's resort collections (opposite page). Cream Belgian linen apron skirt, \$37, over rye linen dirndl, \$43. Cream or rye cotton shirt, \$32, Sportswear Center. Miamarina, the background for JM's pastel sport things from Ralph Lauren (this page). Cotton club shirt tunic, \$60, pleated silk dupione pants, \$140, Designer Shop.

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You write us...

I am writing to tell you how much I appreciate your magazine. I have been receiving Vogue for only half a year, but already it has inspired me to lose some weight, tone up a few muscles, and cut my hair into a new sleek style. I am attending college, and I just wanted to let you know how much Vogue has influenced my style of living... or, rather I should say, my "new style" of living.

Kathy Bickley
No address

Come on, shake up your hard-working crew at Vogue and give us something better. I look forward and enjoy my issues of Vogue, and it makes me mad when your folks get carried away with the porno bit. Surely they know if we want porno we can buy something other than Vogue. The porno magazines probably don't offer such high style in clothing and jewelry as you do—or even a graphic picture of cancer research done by a shapely young woman—and that's why I don't buy them.

For the most part—in between putting up the hay for my 25 boarding horses, and playing nursemaid to 75 nice fryers-to-be—I enjoy your slick, chic, and interesting Vogue magazine.

Evelyn Lewis
Albany, Oregon

Stefanie Powers' article on Papua New Guinea in the November Vogue is the most misleading and ill-informed travel article I have ever read. It is a blot on the record of your magazine.

M. Bramley-Moore
Brooklyn, New York

We regret you didn't give your reasons.

Ms. Barbara Rose in her article on art in the November issue of Vogue makes a grave historical error. In talking of Egypt and her art and history she writes, "... [Tutankhamun] ... is credited with introducing both monotheism and a new, relaxed art style. ..." Tutankhamun most certainly did not introduce monotheism into Egypt.

(Continued on page 22)

VOGUE, January, 1977

The resort chic of Blassport.
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Monotheism was introduced by his father-in-law the Pharaoh Iknaten. . . . The name of Iknaten's god was Aten, thus the suffix in Iknaten's name. It was Iknaten who wiped out all the old gods and substituted the worship of one god, Aten. While Iknaten was alive, his son-in-law's name was Tutankhaten reflecting his loyalty to Iknaten's monotheism. After the death of Iknaten, the latter changed his name to Tutankhamun to reflect the change back to the old polytheism whose chief god was Amun, the sun god.

Alfred Greengold,
Rahway, New Jersey

In re: Saint Laurent's new collection. The reaction from much of the press is that such a group of romantic "heroines' costumes" is possible only with couture-level finesse, fabrics, and cost.

NOT SO. Peasant-like embroideries, billowy sleeves and fuller skirts, and brighter colors have risen in popularity over the last three years. . . . Surely this may not appeal to Vogue or to the gentleman in question. The truth is that women hunger for feminine presence, and these clothes are guaranteed to give it to them.

What matter the fabrics are not \$40/yard? There is real desire "out there" to celebrate *la difference*, and I am hardly ever wrong. When the Revolution comes, we won't be wearing khaki!

Melanie B. Johnston
Oak Park, Illinois

The vanguard may not be dead, but the rearguard is still confused about it. Either that, or one of your staff does not know right from left (tell her to wear a garter on her right leg like Judy Garland in *Easter Parade*). On page 229 of your November issue, it is Robert Wilson, alias Byrd Hoffman, on the extreme right.

A. Larrison
Livingston, New Jersey

You're right. Robert Wilson is far right. Philip Glass is at the left.

For a fashion magazine to publish photographs such as those in the November issue is beyond the realm of reason. There has been a growing use of nudes in your magazine for some time, and I felt it was a phase that would pass. Now that you have sunk to the realm of pornography I have no intention of ever buying your magazine again.

Kathleen M. Patt
Duluth, Minnesota

As I was reading your column in the October issue of Vogue about hysterectomies, I was shocked about the fact that nothing was mentioned about all of the people born after a woman is thirty-five. It gave me a chill because my mother had me when she was thirty-seven, and she had my brother when she was forty-four. I wouldn't be alive today if that had become a rule of thumb twenty-three years ago. Thank you.

Mary Ann Hogan
Denver, Colorado

The suggestion of routine hysterectomies for women over thirty-five was only one of several hypotheses brought up to help delimit the subject of hysterectomies.

(Continued on page 24)

VOGUE, January, 1977



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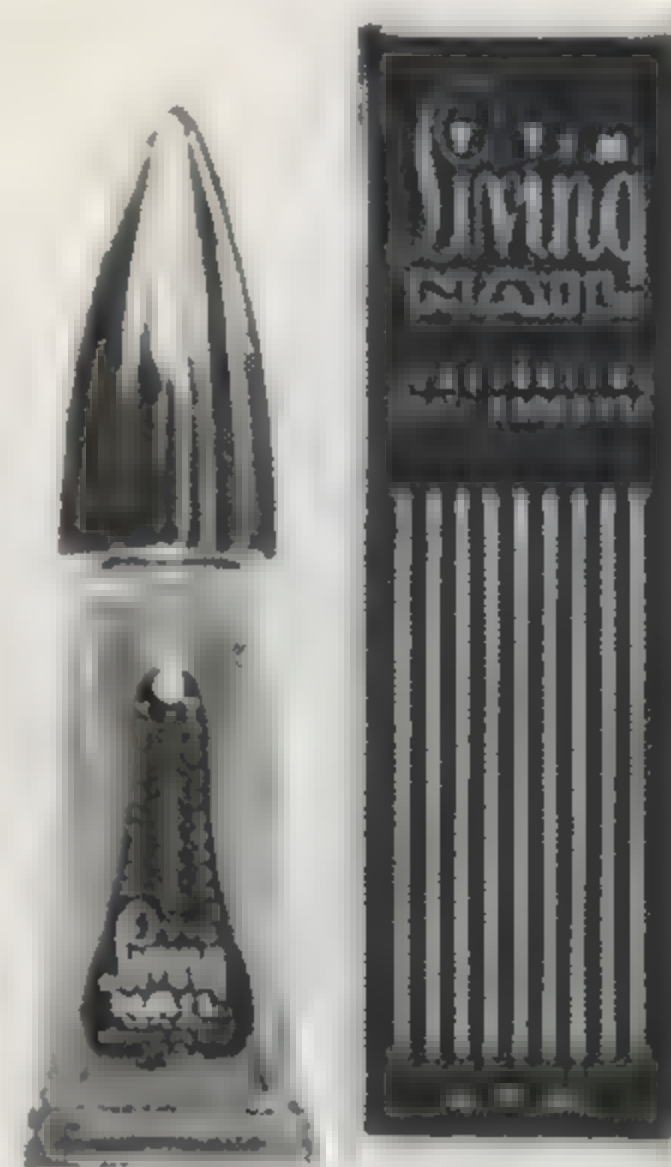
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If all this sounds good to you, please write to Mike Tanner, Doncaster, Dept. V-3, Rutherfordton, North Carolina 28139. Or call (704) 287-4206.

Doncaster.

You write us...

CONTINUED FROM PAGE 22

Having finally caught up on my serious reading, I am delighted to have found Susan Sontag's piece [on the Equal Rights Amendment] in your July issue. . . .

Originally I was inclined against ERA (not vehemently but rationally) for three primary reasons. (1) I felt that everything ERA was designed to accomplish had already been incorporated into the laws of most states, so the amendment would actually gain nothing but rhetoric; (2) passage would benefit only the legal profession because it would invite a hell of a lot of lawsuits; (3) I am unalterably opposed to any theory of Equality regardless of how it is expressed.

On sober reflection I believe I was wrong, but first, let me say that I have some right to talk because I am a lawyer and I am a political conservative, which is what Ms. Sontag seems to fear most. If more Liberals understood the philosophy of Edmund Burke, they would realize that Conservatives are not the stuffed shirts they are supposed to be. We do not necessarily oppose change; we merely ask if it will achieve something better than what we have. Hence, I am not one of those promoters of reaction which the article scorned.

I now believe Ms. Sontag is eminently correct in that ERA will effect something more than what its mere language seems to guarantee. If one wishes to be specific and down to earth, there are no such things as equal rights because Equality as a dogma simply does not exist. But the secret to the puzzle is not in learned disputations about that truth; it is rather in distinguishing equality from identity. On this verbal shoal many fine ships (substitute ideas) have been wrecked. Whether we are talking about sexes, races, or classes, we must recognize that human beings are infinitely variegated and therein lies the problem for the Liberals. In ways biological, mental, and, perhaps, spiritual, we differ, and God be praised for that.

I am not like the majority of men, nor of women for that matter, and I have no desire to be. What is important is that I be accepted for whatever gifts and talents I have and not be penalized in their realization because of some adventitious factor such as sex. But let me avoid being personal, a method which seldom accomplishes anything but sophomoric quibble. Let me simply say that women, if they are qualified in whatever manner is required, should be allowed to compete with men just as men compete among themselves.

I am by no means sure that any law can bring this about, and I shudder at the prospect of thousands of lawsuits instigated by the shysters of my profession which will keep courts busy for years trying to split hairs over what ERA really means. I pray the amendment, if passed, will not come to this. As between A and B (both male) or M and F (of opposite sex) no judge can honestly say which is exactly the most proficient unless he makes a purely subjective judgment, but such judgments are made every day in every personnel office in the land, so why get hung up on that.

I think, therefore, that the greatest value of ERA would lie in its symbolic and spiritual significance rather than in its being enrolled as a statute. After all, Magna Carta didn't say any of the things it's now alleged to stand for, but its spirit has endured for over 700 years. Very much the same thing with the Declaration of Independence. These documents have a lasting appeal to our basic sense of justice which far exceeds their literal rhetoric. So be it with ERA, and God bless its passage for that reason. . . .

Mary Suzanna Carrington
Washington, D.C.

VOGUE, January, 1977

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hairnow

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This year's accessories to put in the hair . . .

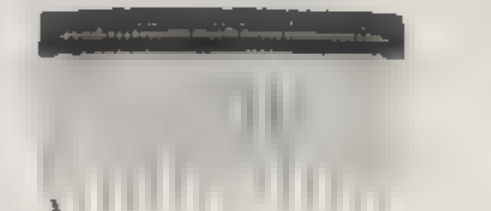


5 Reynolds Rolles

1. Instant glamour at night—a few feathers. These, from Cinderella Flower and Feather Co., 57 West 38th St., N.Y.C.
2. The hair comb to wear to hold a wave at the side: the red-plastic star from Willie Woo. About \$4 a pair. At Henri Bendel.
3. Another—smaller—version of feathers for hair. By Lucille Day. About \$6. At Henri Bendel.
4. The modern look of a bow for the hair—this, in red plastic. From Willie Woo. About \$4 a pair. At Henri Bendel.
5. For a touch of color—a comb with brown, white, chrome-yellow feathers. Lucille Day. About \$6. At Henri Bendel.



Albert Watson



9

6. What everyone's wearing at night—flowers. Tuck them in anywhere! From Dulkan & Derrick. \$15. At Bonwit Teller.
7. Another version of a flower—for charm!—Willie Woo's in red plastic. About \$4 a pair. At Henri Bendel.
8. The multi-colored, ribbon-trimmed comb. To wear in twos. From Laura Paprika. \$2 each. At Bergdorf Goodman.
9. Pretty—the tiny feather hair comb with a shell on the end. From Lucille Day. About \$6. At Henri Bendel.



Harvey Boyd

Two versions of soft, easy hair with volume, *right*—the way Maniatis did it: pulled up on the sides, at the back, and held in place with his new thin metal combs—they work for fine hair.



◀ **Hair at Maniatis, Paris: soft, feathery—with a comb used to add fullness**



Rich-looking hair (for rich, read volume)—it takes its shape, its fullness, from its cut. Above, the look for curly hair, the way it's being done at Cebado in Barcelona and Madrid. Right, from Paris, Harlow's version of straight, unstructured hair.



Beautiful at night; Tiny silk or real flowers pinned to a ribbon and tied in the hair. Another way to wear them—use hairpins and put flowers all over, the way Carita has pinned tiny stars in here.

“Every time you style your hair you do a little more damage. 30 minutes with condition* will help undo it.”

David Daines
DAVIAN SALON



“Hairblowers, heat curlers and curling irons are the greatest things that ever



**Do your hair
30 minutes worth
of good.**

happened to hair styling. Without them, the marvelously flattering new hairstyles couldn't exist.

Of course, the new lengths and silhouettes mean women are spending more time on their hair. Shampooing it more often. And,

naturally, more frequent shampooing means more frequent styling. More brushing and combing. More hair damage.

That's why, if my customers do any home styling, I recommend condition* at least once a month.

condition* is the 30-minute treatment, so it has plenty of time to do its good work. First, to help repair the damage that frequent shampooing and styling already may have done. And then, to help protect hair against any further damage.

Thick, creamy condition* is specially formulated to help recondition damaged hair. It actually penetrates deep into the hair shaft, seeking out trouble spots. Then the protein-rich formula goes to work restoring body. Helping to repair splits and breaks.

After one condition* treatment even overheated, overtreated hair looks healthy and shiny again. Becomes bouncy and well-behaved.



Don't stop using blowers. Just start using condition*.

Naturally, you want your hair to look good and healthy. No matter how much shampooing and styling your new hairdo calls for. That's why today — more than ever before — your hair needs condition*.”

condition*

The 30-minute treatment for mistreated hair.



Twice a day.



Twice a day.

Clinique is the skin care system women believe in because it works.

Clinique's dermatologists worked it out this way.

3 products, 3 steps, 3 minutes, each morning and night.

Clean with Clinique's great soap.

Clear away with a clarifier for your skin type.

Replenish with moisturizer.

That's it. That's all.

For skin that just gets better and better looking.

Every day of your life.

All Clinique products are allergy tested and fragrance free.



Persuade

We can give you several reasons why our suede mirrors will win your heart. One is the unmistakable sensuosity of the genuine suede. Another is the choice of colors—fashion's best colors no less—chocolate, beige or sienna. Or size—you have your choice: 28½" x 42" overall or 28½" x 52" overall. We could go on, but we'd rather have your LaBarge dealer be the friendly persuader. His name and 4-color table-mirror brochure on request.

LaBarge
Holland, Mich. 49423

hair now

If you live on the West Coast and need help with your hair—one place to go: Jon Peter's Salon . . . he teaches you how to work with your hair. Here, a new easier-on-hair blow dryer he's experimenting with. This style, by Paul Canter of The Encino Salon, 15760 Ventura Blvd. Phone: (213) 981-7711.

HAIRCOLOR— THE NEWS


Newest—"natural" way to add highlights to hair, the way Christiaan does it: with coconut-oil hair lightener. Christiaan's mixture: part coconut oil (the one he likes—from Kiehl's Pharmacy, 109 Third Ave., New York) and 20 vol. cream peroxide (the cream kind mixes more easily than powder). In the cold weather, when you're not going outdoors, the solution is applied to hair via finger-combing, and hair is "sun"-lighted under a heat lamp. What gives hair a natural look: Christiaan's use of different strengths of coconut oil and peroxide, and varying amounts of exposure—i.e., more lightening where the sun would naturally do it on the crown, hair ends. When the warm weather comes, Christiaan gives a client a pre-mixed formula—to use on hair in the sun.



The best, new way to add highlights to hair the way Alexandre is doing it in Paris, *above*—instead of foil-wrapped strands, hair wrapped in cellophane—the process is gentler, easier to see.



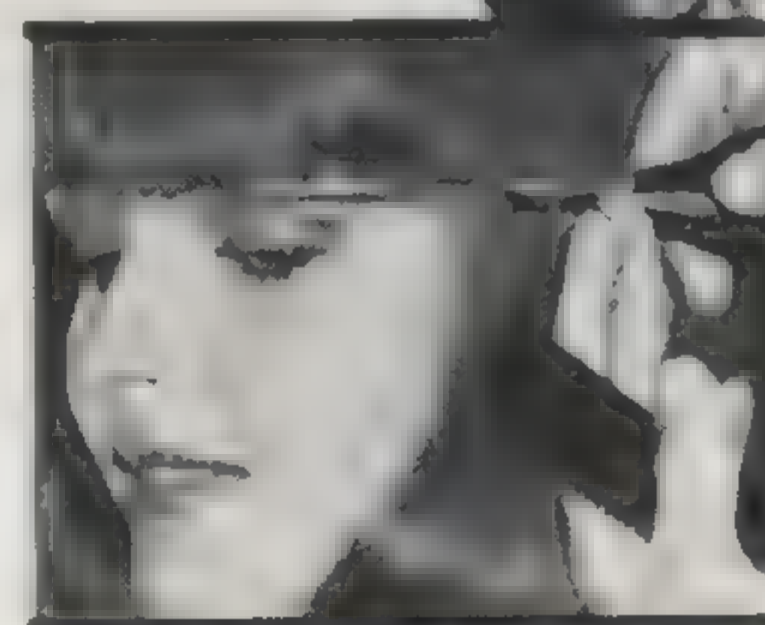
If you blow-dry your hair . . . two things to do to protect it: 1. Keep dryer at least six inches from hair. 2. Use a conditioner—one we like, *above*, is Jergens' new Pre Heat Protective Conditioner.

To call when you have
 a **QUESTION**
about hair: (800)223-5800

Whom you'll find at the other end (from 8:30 A.M. to 6:00 P.M., Monday to Friday): a Clairol consultant. Note: New York State residents only, call (212) 644-2990.

For cutting: the scissors to own

One thing that makes a difference between hair cut well or cut poorly—the kind of scissors that are used (In fact, it's one way to tell how good a haircutter is—i.e., by the scissors he uses.) The scissors that don't work: large, heavy-handed ones—they can't be controlled. The ones that do: small, lightweight scissors; they have maneuverability. The best, prettiest ones we've seen, the ones here, *left*, from Carita, Paris, have a matte black handle, gold blades. \$30. To order from Carita, 11, rue du Faubourg Saint-Honoré 75008 Paris.



Small, lightweight scissors perfect bang trimmers, the way Christophe of Carita uses them here, *above*

D.C. Desk Report:
If you're

all thumbs when it comes to hair, the place to go — Matthew Sylvain Ltd., 3034 M St., N.W., Washington, D.C. They cut hair, style it, teach you how to care for it, too.



What a new hairstyle, new makeup can do for your looks . . . everything! Case in point: Julie Amato, Canadian TV actress, now star of her own half-hour show, "Julie"—you see here before and after, *above*. The big change—her hair. It was too long for hair as fine as hers. Kim Lepine of La Coupe, New York, Montreal, cut it along the lines of the growth pattern. Result: thicker-looking hair, and a new, modern look to her by makeup experts Electa & Corrado.

Once a day.

Clinique Pore-Minimizer is an oil-free makeup.

A thin sheer veil of perfect colour that can
give any skin a flawless finish

and is especially suited to oily skins

because it makes pores far less apparent.

Clinique Pore-Minimizer Makeup comes
in four glorious skin colours and is so superior
it almost counts as skin care.

Once in the morning and

once in the evening, too,

if you are going out.

All Clinique products are

allergy tested and fragrance free.



THE REDKEN



At Redken, we firmly believe that any woman who cares about herself can be beautiful. This means treating yourself well. And being treated well. Like the very special personal attention you get every time you visit a fine hair styling salon. The Redken Experience is a combination of science, professional treatments, service and an entire collection of hair and skin products to use at home.

EXPERIENCE

The new lip service

pH Plus presents an experience in pure colour. Painted on lips in moist, shimmering hues. Wonderfully rich and luscious.

Yet pH Plus Lipsticks contain effective emollients, moisturizers, proteins and vitamins. To condition, pamper and protect against dryness. All, while maintaining the important acid mantle lips need for their own natural protection.

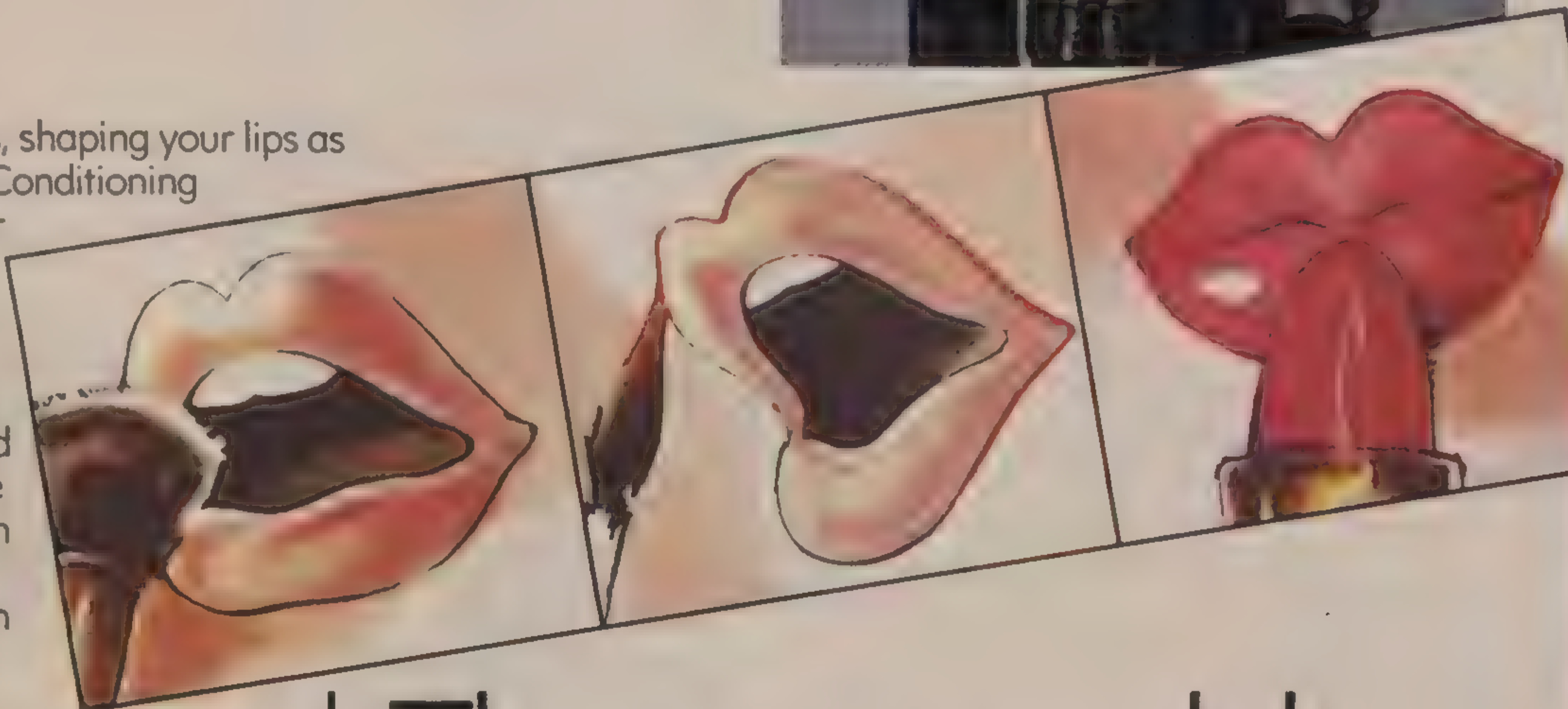
The lips shown on the left are done in Down-Right Russet. There are eleven other shades. All so extraordinary they're available only in hair styling salons.



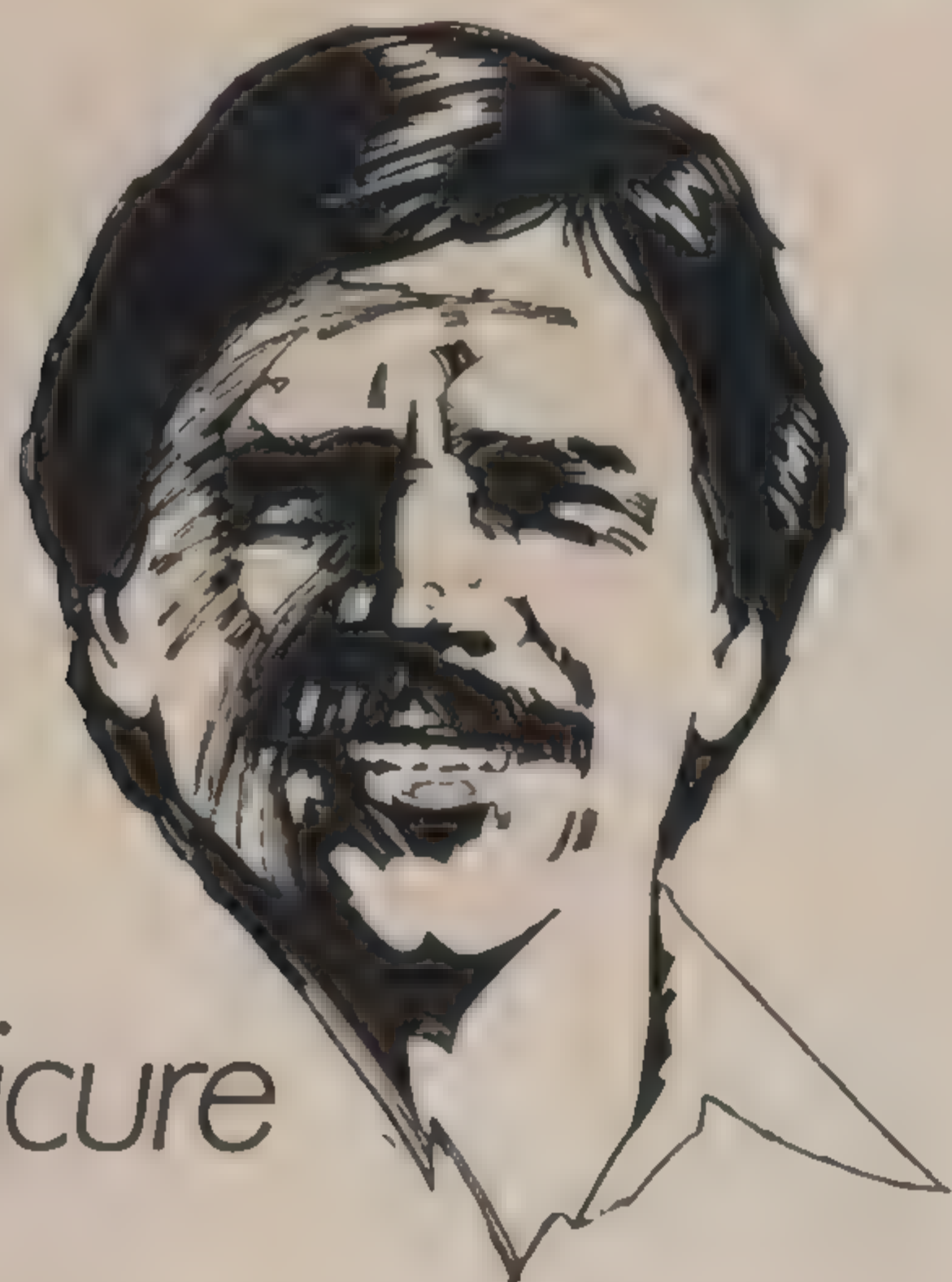
LIPS TIPS

Follow these three simple steps, shaping your lips as you colour. 1) Apply pH Plus Conditioning Pressed Powder to hold colour in. 2) Pencil in or brush on outline. 3) Fill in with pH Plus Conditioning Lipstick.

Small lips look larger, more eloquent, when they're outlined just outside the natural lip line with a darker shade. And then filled in with a light frosted colour, more in the center than on the sides.



after
the
manicure



Jimmy Victor, Santa Monica, California

Here's how to keep your salon manicure looking good longer. From Jimmy Victor of

THE HAIR FORUM in Santa Monica, California: Learn how to pick up

objects with the pads of your fingers instead of the nails. (This takes practice.) Use rubber gloves for cleaning and a pencil to dial the phone.



The new polish starts here

And keeps on going, caressing your nails with radiant colour. Only pH Plus could create colours that look so good, dry so fast, last so long. And pH Plus Nail Colour is formulated with molecular polymers that act like another, stronger nail layer. This extra layer of protection helps resist breaking.

Shown here: Right-On Red, Iced-Right Russet, Brandied Tangerine and Pinkberry Mauve. There are four other glorious shades. All colour coordinated to pH Plus Conditioning Lipsticks. Experience one of them with your next manicure at a salon that sells Redken.

Watch your protein intake (especially when you're on a diet) because this will affect the condition of your nails. Pick up a bottle of the same pH Nail Colour your manicurist used for quick touch-ups.



REDKEN®

At hair styling salons only.



between **US**

By
**Lorraine
Davis**

talk from, to, and about women

Does sex need love?

Love is a curious old word to haul into a late-twentieth-century reflection on the state of sex, considering that it seems to be the mission of our era to replace it with more immediate considerations, or leave it to individual discretion, in much the same way that sex used to be a personal matter.

The most important English derivation of the word "love" comes from the word "lief," meaning "belief." For English-speaking people, the root of love is belief, faith, and trust. . . . "Deeper" sexual difficulties reflect some failure of trust, of belief in another person.

From *The Sexual Self* by Avodah K. Offit, M.D., to be published this spring by Lippincott.

You and your checkbook

Shakuntala Devi, a mathematical genius from India who described herself as a "radical feminist," outcomputed the computers during appearances in East Coast cities in which, for instance, she calculated the cube root of a twenty-four-digit number mentally in twenty seconds while a Burroughs 1700 computer took an electronic forty seconds; but the attractive thirty-one-year-old Indian woman, who has been demonstrating her innate mathematical powers (she has had no formal schooling) since she was six, reinforced the stereotype of the arithmetic-fumbling female when she admitted to a reporter that her checkbook was always a mess and that she couldn't add up the grocery bill. "I feel my potential is wasted on small numbers," Ms. Devi said.

Outright panic at the sight of numbers of any size is not uncommon among women; and, from earliest childhood, males seem to exhibit more

interest in and ability at handling spatial relationships—which may be basic to understanding mathematics. Whether or not this situation is culturally fostered (mothers do tend to push dolls not Erector sets for their daughters), it exists; but women need not despair of advancing in a world where mathematics has become a part of almost every job. At least two schools, Wesleyan University in Middletown, Connecticut, and Wellesley College in Massachusetts, under a joint grant, have opened "Math Anxiety Clinics" for undergraduates where math problems can be diagnosed and helped, sometimes with individual counseling.

All-girl Mills College in Oakland, California, is approaching the teaching of mathematics in a new way with their pre-calculus workshop, helping students to reduce anxiety through positive experiences; and some other schools offer special mathematics courses for women. The school nearest you also may be fighting "mathophobia."

Now, woman-sized meals

If the sizes of restaurant meat portions, designed for the male appetite and metabolism, never seem to match your capacity (or your diet), now at two Sheraton hotels in Washington, D.C., you may find meals that won't leave you feeling extravagant and guilty (because you didn't clean your plate) or stuffed (because you did). After some prodding from Lois L. Lindauer, international director of The Diet Workshop, and Neil Solomon, M.D., the chain has begun offering a choice of meat-portion sizes (and proportioned prices) at the Sheraton Park and Sheraton Carlton in the U.S. capital, expects to expand the program if eaters-out respond.

Help:

What to do before you call your lawyer

One way to ease conflict and to arrive at a just and nonpunishing solution when your marriage falters or appears broken is to call on the same people who help to end labor-management strife. For a modest fee (\$50-\$100), the American Arbitration Association (140 West Fifty-first Street, New York 10020)—a nonprofit public-service organization that also works out quarrels involving insurance companies and their clients, buildings and their tenants, or various community hassles—will provide a conciliator, mediator, referee, or arbitrator from its national panel of forty-thousand impartial experts; the hourly fee of the professional will be agreed upon in advance.

A **conciliator** helps a couple to work out a plan for living together more harmoniously, perhaps by writing a marriage contract; a **mediator** helps to arrange the terms of a separation agreement that then can be drafted by an attorney; a **referee** will determine unresolved issues without regard to fault in either partner. The lawyer drafting the separation agreement can provide for the settlement of any future disputes over its application by a clause calling for an **arbitrator** (George Washington had an arbitration clause in his will).

Wife and husband draw up memoranda stating their areas of agreement and discord before meeting with the person skilled in handling controversy; results may avoid a long, costly, emotionally damaging wrangle in court.

Backchat: Vogue readers write

READER: I like the article by Jerry Bowles on Diane Von Fürstenberg (7/76). However, the last paragraph ended in romantic nonsense and cliché [Bowles said: "There is a hint of regret . . . as if the schoolgirl who married the prince isn't sure that the persona that launched a million dresses isn't a creature of her imagination and that she won't wake up one day to find that fairy tales don't come true after all."] What Mrs. Von Fürstenberg may have been so wistfully contemplating was the secret desire that the name of Von Fürstenberg might have been originally her own, rather than a graft from her husband.

Whatever her silence indicated, Bowles fell into that trap of so many writers when they assume that successful persons are somehow particularly split into "persona" vs. real, on the brink of dissolution. Is the implication that only the unsuccessful are integrated? Certainly successful and unsuccessful alike are equally vulnerable to appearance/reality problems. . . .

Anita Rose DeRemer (Buffalo, New York)

EDITOR: Bowles's romantic view of this successful woman was his own, did not reflect editorial comment; for how Bowles sees one successful man, turn to page 130.

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FEEL LIKE A NATURAL WOMAN.

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you're wearing no bra at all. That's a beautiful feeling. A feeling Bali wants every woman to know. That's why Bali® makes bras for just about every size and shape. Come to Bali. It makes you feel like a natural woman.

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Bali 

what's new what's coming

ART
BARBARA ROSE

BOOKS
ALLENE TALMEY

COLLECTING
JUDITH GOLDMAN

MONEY
JULIAN BLOCK

MOVIES
REX REED

OBSERVATIONS
BLAIR SABOL

SOUNDS
DAVID SARGENT

FIROOZ ZAHEDI

the New Liz

The hot Washington, D.C., what's news is who's new. Stars: The Presidential Carters and the Bicentennial Couple, Country Boy John Warner, Movie Queen Elizabeth Taylor, above. All the way to ole Virginie, she's singing, "Send in the Clowns"—right out of her on-the-way musical movie, *A Little Night Music*.

The Old Mistresses

In the wake of a new consciousness of the historical role of women as artists—a role, it should be said, never properly acknowledged—the Los Angeles County Museum of Art offers the first major international exhibit of paintings by women artists from 1550-1950. The show was organized by distinguished scholars Dr. Ann Sutherland Harris and Professor Linda Nochlin. For the first time, such familiar figures with established reputations as modern painters Mary Cassatt and Georgia O'Keeffe will be shown alongside such lesser known

women artists of the past as Artemisia Gentileschi, one of Caravaggio's boldest and most original followers, and Rosa Bonheur, whose dynamically physical paintings of horses in action earned her fame in the nineteenth-century salons. Included are paintings formerly ascribed to men by art historians. Many new questions will be raised by this exhibition, not the least of which is whether one can term the work of a woman artist "masterful"; and if not, why not?—B.R.

THE LOS ANGELES COUNTY MUSEUM OF ART, DETAIL FROM "GROUP OF ARTISTS, 1908" BY MARIE LAURENCIN. COURTESY OF THE BALTIMORE MUSEUM OF ART, BEQUEST OF MISS ETTA AND DR. CLARIBEL CONE



Pop's Poppin'

Graham Parker: **Heat Treatment** (Mercury). This is the second album by a new British rocker who sounds sometimes like Mick Jagger, sometimes like Van Morrison, sometimes like Bruce Springsteen, sometimes like Bob Dylan, and always like himself. His band, The Rumour, is a prime assemblage of talents from other London "pub-rock" outfits, and as such is devoted to the kind of tight, rocking rhythm-and-blues associated with 'sixties American groups like Sam and Dave and their British emulators. Yet Parker never sounds like an imitator; he and his cohorts are making vital, evolving music in this idiom, and his songwriting combines serious themes with driving, danceable music in the manner of the very best popular music of the past decade.—D.S.

Rube Goldberg:

"The only thing that approaches perfection in style is a pretzel"

Ephemera's on the soar in the collecting world—with stakes mounting on originals of comic strips, cartoons. Trove coming up in Manhattan's Truman Gallery: Rube Goldberg's good-humored, fine-drawing jibes. Early example here. For sixty-six years, Goldberg made our world laugh at itself.—L.L.

Heart seizer

Voyage of the Damned is a rare and exemplary film that challenges the emotions, fires the spirit, and seizes the heart. It is the heartbreakingly true saga of the S.S. *St. Louis*, a luxury liner that left the Hamburg harbor on May 13, 1939, with 937 German Jewish refugees aboard, on their way to political asylum in Cuba. They thought they had purchased their freedom from Nazi tyranny, but what they didn't know was that the passenger list had been approved personally by Goebbels, that the voyage was a propaganda lesson in Fascist strategy, and that there was never any intention of allowing them to land safely. That left a ship of lost souls, floating in the Atlantic, searching for any country to call

(Continued on page 38)

I WONDER IF SHE'S MAKING FUN OF ME

THE "DEBUTANTE SLOUCH" DOESN'T SEEM TO BE ANY ARGUMENT IN FAVOR OF THE EUGENIC CAMPAIGN.

Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

LIGHTS, LONG LIGHTS: 12 mg. "tar", 0.9 mg. nicotine,
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New Salem
Long Lights

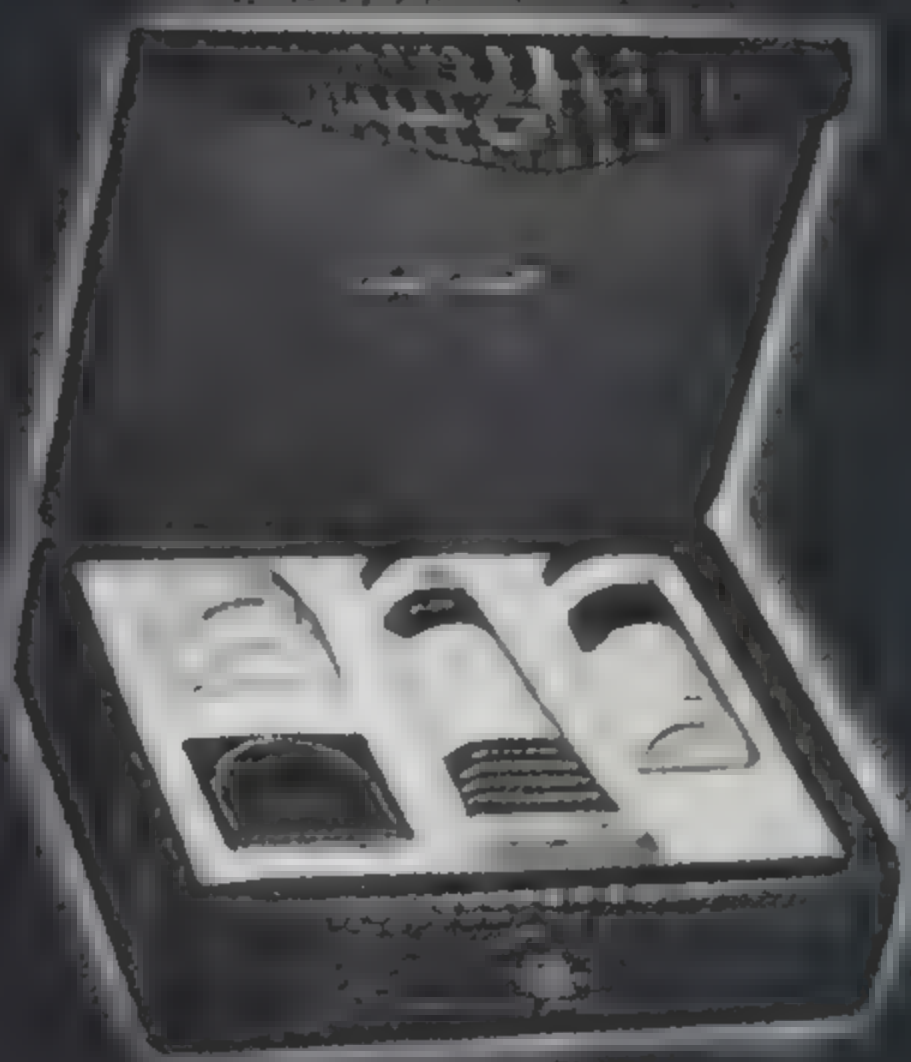
Salem
Lights



Salem Lights now come in a new longer length.

**Longs smokers.
Now you can enjoy a
low tar cigarette with
Salem taste, too.**

Extraordinary
Once-A-Year Offer for
Every Woman 35 and Over



Irma Shorell's "Youthening Skin-Care" Collection!



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Here is your opportunity to receive — at no cost — a generous jar of **MOISTURE/35** — the first daytime cosmetic to truly **MOISTURIZE • FIRM • PROTECT** over-35 skin.

Unlike any other moisturizer, **MOISTURE/35** contains miraculously effective firming agents. Absorbed almost instantly — not greasy or messy — **MOISTURE/35** is yours when you take this once-a-year opportunity to try **CONTOUR/35** — recognized as the world's most effective night creme to improve the appearance of over-35 skin.

This special **SKIN-CARE COLLECTION** contains my *three* unique preparations . . . **Irma Shorell's CONTOUR/35**, **MOISTURE/35** and **FORMULA FOR CLEANSING** in an alligator-like luxury cosmetic case. Perfect for home or travel . . . reg. \$35, now only \$17.50.

Containing **NO HORMONES OR STEROIDS**, **CONTOUR/35**, used nightly, has been remarkably beneficial in restoring a vibrant, youthful appearance for the world's most famous and attractive women — notables of Stage, Screen, International and Diplomatic Set. In the short space of 21 days their contours appeared tightened, face and neck firmed, color and tone looked dramatically improved and fine dryness lines seemed erased. Order today as supply is limited.

LIMITED TIME OFFER
IRMA SHORELL'S SKIN-CARE
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Write or phone

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L. L. BERGER, Buffalo
GARFINKEL'S, Washington
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JORDAN MARSH, Florida
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THE UNION, Columbus
JACOBSON'S, Michigan
NEUSTETERS, Colorado
ROBINSON'S, California
MACY'S, California
NORDSTROM, Washington-Oregon-Alaska

what's news what's coming

continued

home, while the power structures of the world bartered for their lives.

The film has stretched itself to encompass a wide panorama of endurance and experience. At the end of its two and one-half hours, I was stunned to see the movie end. I felt as if I had been a passenger and these people, with the dream of freedom in their hearts, were personal friends. I didn't want to say goodbye.

A magnificent cast has been assembled: Lee Grant, Faye Dunaway, Oskar Werner, Orson Welles, Julie Harris, Maria Schell, Ben Gazzara, Wendy Hiller, Luther Adler, Max von Sydow, Jose Ferrer, Malcolm McDowell, James Mason. The list goes on for days, and every role is etched in genius. Katharine Ross, in the small but pivotal role of a prostitute in Havana with a secret that affects the fate of the *St. Louis*, is the film's major surprise. She is brilliant. So are the others.

Voyage of the Damned is a great movie-movie, but it will also raise important questions: Why did the U.S. refuse to help these lost souls? Why wasn't their plight publicized in the press? Where was Eleanor Roosevelt? How, in the face of such disaster, did the passengers learn to accept an affirmation of life? It's a devastating film that will be talked about for years to come. At last, a movie of greatness, in a cinema of despair. —R.R.

Heavyweight star



SONIA KATCHIAN

Muhammad Ali, with neat footwork and championship flash, is dancing center ring to center stage for *The Greatest*, his film biog. and first official swing at acting. After thirteen years of title fights and short-term retirements, thirty-four-year-old Ali's in shape—to parlay prophetic ham and sometimes hero into heavyweight success under a different set of lights. Ali, an actor? When wasn't he?

Bubbling

When is a heroine? When she is Beverly Sills who sang her first song in public when she was three (here, earliest Bubbles photo), sang on to become not only *A Great American Voice* but a symbol: *Beverly Sills—The Great Survivor*. A commonsensical romantic, when life tries to slap her down, she rebounds radiantly. Clue-in: her out-soon book, *Bubbles: A Self-Portrait*, in which she laughs seriously at herself. —L.L.



Uptown Country

Country music—now respectable, now big-businessed with stars Merle Haggard and Roy Clark Vegas-playing . . . with AM country stations KLAC in L.A. and WHN in N.Y.C. out-pulling, out-classing FM rock. The sound of the moment: progressive country ("redneck rock"), springing from Texas—not Nashville—with the "reassuring," storytelling voice of Willie Nelson mesmerizing college crowds, van owners, Bev. Hills manse-dwellers. The *real* C&W capital of the U.S.: Hollywood; and the best club around: North Hollywood's Palomino. To wear there and everywhere: hand-tooled cowboy boots. Comeback-trailing: Gene Autry's *Sons of the Pioneers*; Hank Williams; Bob Willis and his *Texas Playboys*. —R.A.



Last season it was theater-going and the *Hustle*, this season it's new restaurants and serious concerts. And the sleek-chic is *Le Coup de Fusil*, a tiny, salmon-pink, red-rose, silver-sheen bistro in Manhattan. Here is a gem, run lovingly on *la nouvelle cuisine française* precepts by Comtesse Marina de Brantes (left, in *Le Coup*) and Ludovic Autet (both, right, in their cooking school)—passionate pros. At *Le Coup* it's strictly elegant flourless sauces, minimal-butter cooking by twenty-three-year-old chef Jean Pierre Lauret, a *minceur* master, who obviously majored in advanced delicious. —L.L.



JADE ALBERT

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Sensuously smooth. Luxuriously sheer. Unmistakably Hanes.

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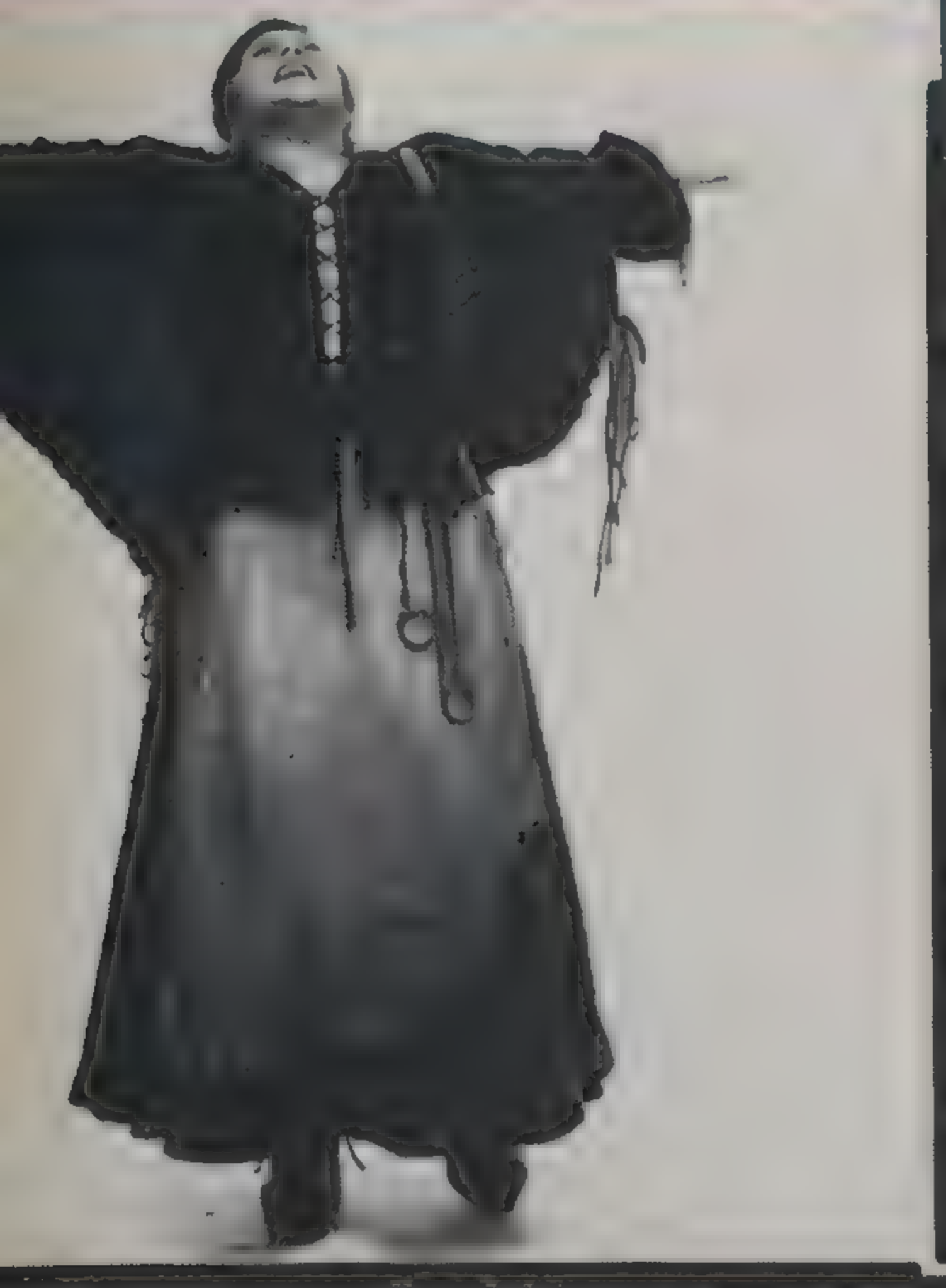
Hanes
ultra sheer pantyhose



Handwritten signature

what's news what's coming

continued



To baby or not to baby

In a singular, riveting monologue of seventy pages (**Letter to a Child Never Born** by Oriana Fallaci, translated by John Sheply; Simon and Schuster), the eminent Italian journalist who asks hurting questions of world leaders asks a dozen or so hard ones of her novel's heroine. Does this pregnant woman want the baby? Would the baby be better off as a male or a female? Fallaci gives the warnings and joys of both.

Unmarried, the woman wavers in a haze between anxiety and rejoicing, dreams of her grandmother who had eight children and eight abortions—heeding her priest 50 percent of the time.

The father of the unborn child first opts for abortion, then later says, when the belly blooms: "It's mine, too." Enraged, the embattled woman



Searching for Roots

This month, in another mighty heave-ho for the Nielsens, ABC is betting (a \$6-million production, 12 hours of air time) that **Roots**—Alex Haley's family saga/social history of Black America—will take over the imagination and Monday-night TV screens of a Bicentennial-fired, source-seeking U.S. To shake news and heavy decimals: the identity-pull of scores of Black actors (Cicely Tyson, Maya Angelou, left); **Roots'** far-from-plantation-house look at slave life.—K.M.

shouts out to the unborn that "you were neither mine nor his: you were your own." At times the woman hesitates between fright and anger at the developing child.

This letter is a philosophic, rambling, sometimes hysterical outpouring to the unborn about the world, including astronauts, about the world's ethics, its stupidities, its confusions. Brilliantly, the woman questions her own life as a journalist, gives partial answers and no

answers. She never asks for agreement. "Maternity is not a moral duty." Nurturing, as distinct from breeding, is a moral duty, but must be learned: Expulsion of the afterbirth is not a Ph.D. degree in child rearing.

An Experience, *Letter to a Child Never Born* is both tender and harrowing, for the embryo is not just in the womb but in the mind and emotions. Womb, mind, emotions, three cold words for the full reach of Fallaci.—A.T.

The Other Jackie

In the gorgeous world of grand opera, sopranos automatically queen it, mezzo-sopranos (their range is from deep-down to high-shine top) take the throne by force of spectacular voice, personality. Marilyn Horne (dubbed "Jackie" by a baby brother) did just that in her Metropolitan debut season five years ago. Says star-equal soprano Joan Sutherland, "When I sing with Jackie, I get goose bumps." When Jackie sings, even critics get goose bumps. And that is why the Met is reviving Meyerbeer's gory **Le Prophète** after fifty years, with Jackie as Fides (above). Says Marilyn Horne, "It's the mezzo challenge." When *Prophète* conductor Henry Lewis first heard Jackie audition when they were students, he asked, "Who's that tenor up there?"—L.L.

The Bayou Bunch

Not to be outdone by the regional pride of other states and cities claiming their own, the New Orleans Museum of Art has organized a really live show of five stylish native sons and daughters of Louisiana. The five—Robert Rauschenberg, Lynda Benglis, Richard Landry, Tina Girouard, and Keith Sonnier—are all newsmakers in New York; if they share anything, it is a droll wit, a talent for performance, and a totally unconventional attitude toward the boundaries between art and life—or, for that matter, art and anything else. In New York, the "Cajun crowd" is the life of the party; this month they are stirring things up back home with this New Orleans show of **Five from Louisiana**, which is on until March 27.—B.R.

the De Niro

Robert De Niro has no press agent. And the only reason he would need one is to keep botherers away. They're closing in on him—the fans; because De Niro's the name with the intensifying super-starlight, great-actor fame. *Mean Streets* and *Godfather II* started it; *Taxi Driver* consolidated it. Now *The Last Tycoon* (De Niro as Monroe Stahr, upper right) shows a different, even more compelling De Niro acting face. To come: 1900—Bertolucci's landowner heir, upper left; *New York, New York*—Scorsese's '40's Big Band sax player, lower right. In this one, De Niro toots his own horn.—L.L.

Old brother to old sister:

"Did God give the world his Holy Word in television pictures?"

"No, sir, used print."

From *October Light* by John Gardner (Knopf), a terrific novel about Vermont people, not characters, with even the children gnarled and fascinating. —A.T.



MARVIN LICHTNER

Food for thought

Query: What's the relationship between the times we live in and the party food of the moment? Chew on this: Curry's prime this season and Japanese delectables are moving into home kitchens fast.



Death haunts Van Gogh's last self-portrait.

He sacrificed his sanity
and his life to see and to paint
as no one ever had before

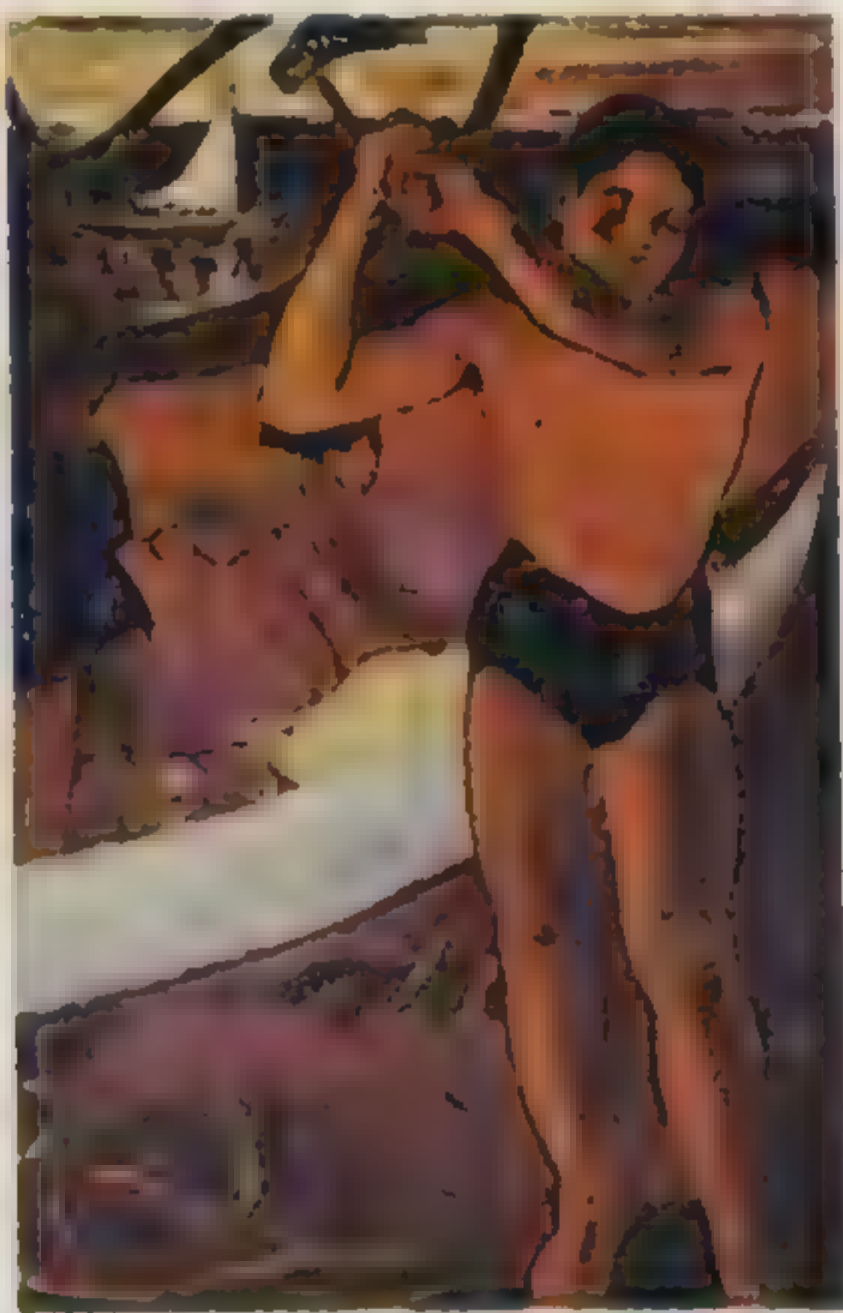
The World of Van Gogh

is yours to enjoy for 10 days free as a guest of the
TIME-LIFE Library of Art

Actual book size: 9" x 12". Illustrated
slipcase, hard covers, 188 pages.
160 illustrations, 72 in full color.



Van Gogh sought peace in painting this church at Auvers.



Many other artists, such as Gauguin, are represented.



In *The Harvest*, Van Gogh captures both the lushness and the deep tranquility of the southern French countryside.

HE TRIED to express his feeling for man and nature by becoming a minister, but his fever alarmed his superiors. He fell in love with two women of his own class and they fled from him as from a dangerous lunatic. The famous incident in which he cut off part of his ear and gave it to a prostitute was only one more attempt to give something of himself to anyone who would accept it.

This torrent of emotion — for which society had no use — turned Vincent Van Gogh into one of the greatest painters of all time. Never has a man poured so much pure responsiveness into his art. You can see in it everything from salvation to suicide. Sacrificing his life and sanity to his work, he burned himself up in a blaze of perception, a controlled riot of color that washed over modern art like a tidal wave of lyricism.

Love, for Van Gogh, was a means of seeing... of fusing himself with his subjects. Even the lavish way he squeezed a tube of paint directly onto his canvas symbolized a generosity that knew no limits. To the humblest subject—an old pair of boots, an empty chair—he brought the special light of his own fervor. As one critic put it, Van Gogh had the courage to look the sun squarely in the face and steal its radiance.

Beside almost 1,700 works of art, Van Gogh also bequeathed to the world—in 661 letters to his brother—one of the most moving autobiographies ever written. It shows this dauntless man trying to learn Greek in order to be allowed to preach to Dutch coal miners. You find him, his hatband stuck full of candles,

painting the stars at midnight. You trace letter by letter, canvas by canvas, the collapse of his sanity and his subsequent suicide.

The World of Van Gogh is your introduction to the TIME-LIFE Library of Art... a magnificently illustrated series that shows you—and helps you appreciate—the most important achievements in 700 years of Western painting and sculpture. Focusing on a major artist such as Michelangelo, Rembrandt or Picasso, each volume is a splendid exhibition, a thoroughly reliable reference work, and a most enjoyable way of increasing your family's awareness and understanding of art.

160 illustrations, 72 in full color

Written by Robert Wallace, *The World of Van Gogh* is 9" x 12", 188 pages, with 160 illustrations, many of them full- or double-pages. To put Van Gogh into perspective, the book also offers profusely illustrated chapters on Gauguin and Toulouse-Lautrec, as well as examples of Cézanne, Degas, Renoir, Monet and others.

For all its luxurious features, the book costs only \$7.95 plus shipping and handling.

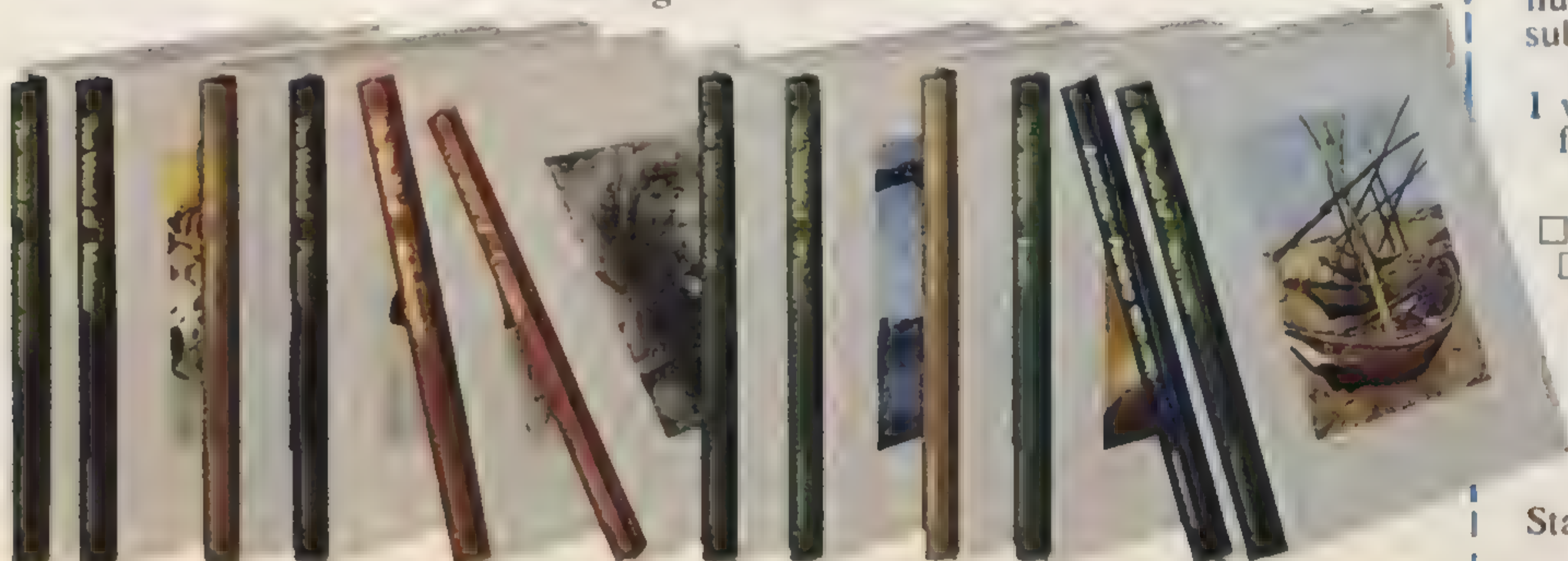
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what's news what's coming

continued

★★★★★★★★★★★★★★★★★★★★



LYNN KARLIN

Time-primed for the "Top"

Show-biz fantasy of the year: being star-tapped by TV's Norman Lear. Judith Cohen, full-bodied, henna-headed, N.Y.C.-cabaret cult-star singer, zapped the 'seventies Mr. Television last spring with her heart-hitting—"I put people through a lot when I sing"—act at Reno Sweeney's. Now, she's regularizing on Lear's musical sit-com *A Year at the Top*, set to CBS-air this month. Late Show-addicted as a kid—"Mickey and Judy were like my brother and sister"—Judith's sharing *Top* billing with...Mickey Rooney.—R.A.

Long-playing champagne

Even with one hideous lapse of good sense in the casting, the new recording of Johann Strauss, Jr.'s *Die Fledermaus* with Carlos Kleiber as conductor (Deutsche Grammophon) immediately sweeps all its stereo competition aside. Strauss's operetta, deservedly the most popular of that delicious genre that led eventually to the Broadway musical, profits from as conscientious an approach as possible, and that's exactly what Carlos Kleiber brings to it on this record. Conscientious doesn't mean pompous or ponderous: this is as effervescent a bit of musical champagne as one might wish. But the effervescence is achieved through a fresh and exact attention to musical matters. The lapse—and it's a serious one—is the casting of Rebroff as Orlovsky. Normally sung by a mezzo-soprano, the part is distorted here by Rebroff's mincing falsetto in a way neither funny nor musical. But that's not enough to dim the achievement of Kleiber and his other collaborators.—D.S.



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Marriage fixer

Q. We went to a counseling center run by our church and consulted a clergyman about some of our marital problems. Thanks to his counseling, both of us definitely feel our mental outlook is improved; and we would feel even better if we could be certain that the IRS would allow us to include the counseling fees with our other medical expenses. Will it?

A. No. In a situation identical to yours, the IRS ruled that the counseling "was not for the prevention or alleviation of a physical or mental defect or illness." Instead, the counseling was to help improve the marriage. So even though both of you are healthier people because of the counseling, its cost is not deductible as a medical expense. Nor can you list the cost as a charitable contribution, even though the counseling center is run by a church.—J.B.



She looks like a runaway from cheerleading camp, or the just-married cookie of *Barefoot in the Park*. But behind those obscuring brown bangs and All-American eyes is a thirty-nine-year-old Jane Fonda—back in a big way at the movies, after four years of opting politics, Tom Hayden, and two kids. Taking time off can be kamikaze in box-office potential, but Fonda—no-nonsensical who she is, what '70's women are about—magnets four flicks, including movie plum *Julia* with Vanessa Redgrave, from Lillian Hellman's *Pentimento* memory. First-to-surface: next month's *Fun with Dick and Jane*. Fun is—she and Dick (George Segal) are nice next-door people who steal a lot.—K.M.

Why do boys accumulate toy soldiers, girls hoard dolls, and children on the beach naturally gather stones? ➔

Going Public: Sugar Dollies and their Older Men

Originally, it was the older "Sugar Daddy" and juicy nymphet; then came the free-to-be-me female and succulent, illiterate delivery boy; then the older man and younger boy—and its counterpart, the older woman and younger girl; and more recently, the three-ring fence straddlers of the older man and woman along with a younger boy or girl—better known as "bisexual chic."

And so the chemical search for the cosmic couple continues. Only recently, people have noticed a return to the older man and younger woman. But this time, the Sugar Daddy has been stripped of his Jacqueline Susann chocolate coating. Gone are his white-haired security, his London-made suits, gifts of gold

American Express cards and weekends in Acapulco. The younger girl is no longer the insatiable dumb bunny whose intelligence score matches her 46-inch bust measurement. Nowadays, that "younger" woman is, more than likely, a thirty-year-old working woman, with a fifty-eight- to seventy-year-old unemployed (or between-jobs) man. That younger woman may, in fact, be supporting that older man. Would that make her a "Sugar Dolly?"

Look at seventy-three-year-old Dr. Benjamin Spock and his new thirty-three-year-old bride, Mary Morgan, who is a former school teacher and an avid crusader for the ERA. There's nothing lewd or lowdown about that duo. Psychologists have favored the idea

of older man/younger woman, since, chronologically, it would seem to make sense for a thirty-year-old woman—who has just hurdled one of the all-time identity-conflicted birthdays—to be attracted to a man who has gone through similar turmoil by turning fifty. Besides, an older man seems a natural problem-solver.

Watch for the real-life versions surfacing in public instead of meeting secretly in lush limos. After all, who can afford limos anymore? He may be bald and have only a single suit of clothes; she may be sporting her first grey hairs, have flabby thighs and a Ph.D. in sociology. No doubt it's weekends in Atlantic City instead of Acapulco. And they've got there by Amtrak, not Lear jet.—B.S.

Collectors create their own inheritance; but collecting is more than a means to tradition, the instinct is as basic as play. Ownership, in defining place, confers well-being. But tastes change with each decade. Collectors in the 1960's were highly visible (like the Sculls); in the '70's, they are quieter, interests are private. More people collect small items, objects to be packed on shelves or stored in drawers: miniatures and books.

The current catalogue of **Ex Libris**, issued by novelist Arthur Cohen, who deals in hard-to-find twentieth-century art books, lists books and ephemera of Dada and Surrealist artists; such rare illustrated books as 1918 *J'ai Tué* by Cendrars, illustrated by Fernand Léger; photographs and photogravures from **Camera Work**, Stieglitz's magazine.

The interest in literary first editions is increasing, and the newest interest at the House of Books in New York is first editions by contemporaries—from Saul Bellow to Joyce Carol Oates. John Updike's first editions have the next largest audience; and Gary M. Lepper's **A Biographical Introduction To Seventy-Five Modern American Authors** is the new, necessary tool for the new acquirer, listing among its authors John Ashbery, James Dickey, John Cheever, and Donald Barthelme.

New books that will someday be rarest, if not best, are collaborations of artists and writers. Three are exceptional: Universal Limited Art Editions' **The Donkey and the Darling**, a fairy tale for adults by Terry Southern with original lithographs by Larry Rivers and, from the same publisher, **Traces Suspectes en Surface**, by Robbe-Grillet, illustrated by Robert Rauschenberg. The Robbe-Grillet text, written in his hand and printed in grey ink, makes images that are tranquil for Rauschenberg appear boisterous. In comparison, Petersburg Press's **Fizzles**, with five texts by Samuel Beckett, thirty-three etchings by Jasper Johns, suggests austere silence.

Three exceptional collections of Americana will be sold at Sotheby-Parke-Bernet from January 22 to 29. The prize item in the sale of Boscobel furniture is a pair of Federal side chairs by Boston craftsmen John and Thomas Seymour. The Mary Blackwell Moore collection of American furniture contains a rare pair of cherry-wood Queen Anne chairs, and the Colonel Edgar William and Bernice Chrysler Garbisch collection of American miniature paintings will also be sold. Pieces of the Garbisch Collection have been given to Washington's National Gallery of Art.—J.G.



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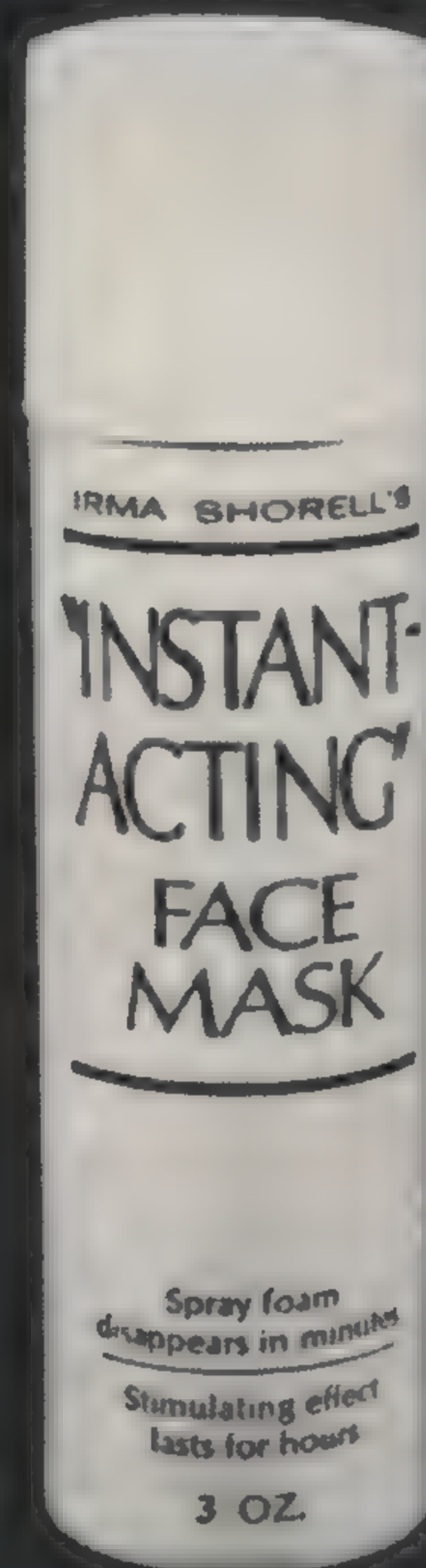
We have some quick pick-me-ups for your shape, your skin, and your beautiful eyes...

waist

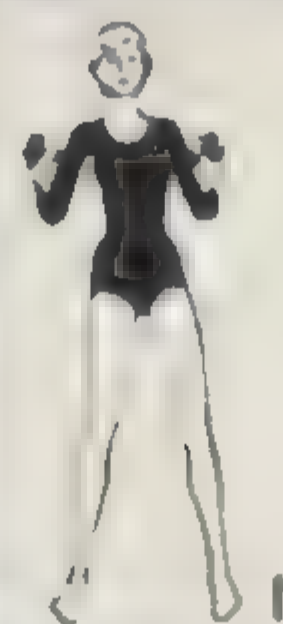


Just how terrific would you look in a waist- and shoulder-revealing outfit like the one above right? If you have any doubts, now might be the time to do something about that extra pound of flesh. A good solution for anyone with only so-so willpower is a regular exercise class . . . the shared effort plus an expert instructor have been known to do wonders for the formerly flabby. One class we like is the New Life Body Awareness Program, above left. Created by Carol Cush, the program uses no machines, and no apparatus, working mainly with yoga positions. Says Ms. Cush, "These exercises don't require extreme exertion, but they give your body vibrant new tone and raise your energy level."

Irma Shorell has an answer for what she calls, the "holiday groggies," those days when you need something quickly to take away fatigue lines, to give your skin a little moisture, and to start you off with your best face forward. Ms. Shorell's Instant-Acting Face Mask (contains no alcohol or camphor), right, is designed to do just that. First, wash face with a non-drying cleansing formula, shake mask foam, then spray about a tablespoonful into palm. Smooth over face and neck. Leave on 3 minutes, rinse with warm water, then cold. Towel dry.



Susan Dade



Four super waist-trimmers: 1. Stand as shown. 2. Inhale, twist torso and head to right, keep hips to front. Exhale while swinging back. Repeat to left. 3. Sit as shown. 4. Bend forward slowly to grasp inside of right leg with right hand. Twisting body slowly, try to touch outside of right leg with left hand. Hold po-

sition, then rise slowly. Do alternate leg. 5. Lie on back, arms behind head. Sit up, exhaling, bringing knees to chest, as shown. Inhale, returning to floor. 6. Sit on heels, arms at sides, inhale, raise arms and slide onto right buttock, exhale, arch to left. Hold for count of 6. Return to knees, repeat on other side.



For brighter eyes...

this blue pencil for lining the lower rim of the eye is about the best we've seen. From Evelyn Marshall Cosmetics, 14 East 38th St., New York, N.Y. 10016. \$4 postpaid. Also at Henri Bendel.



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beauty now

1 Two tricks to make eyes more beautiful before a stitch of make-up: brush brows up; use an eyelash curler.

2 If brows are darker than hair, it makes eyes look smaller—temporarily lighten them by brushing on foundation with a little brow brush. Brush backward, first, then into place, removing any excess with a cotton swab.

3 If you have thin, sparse lashes, use a mascara like Maybelline Great-Lash Mascara for thicker, fringy ones. To lengthen thick, short lashes, Maybelline Look Natural Comb-On Mascara is what is needed.

4 For dark under-eye shadows and puffs, apply cover-up in a shade that's lighter than your own complexion—but never white. Put in creases, not on the puffs, as this will highlight them.

The newest idea in cooling is a traditional Root of Sandalwood Fan below... when dampened slightly, it gives a strong scent of sandalwood as you fan. At U.N. Gift Center, First Ave. at 45th St., New York, N.Y. 10017. \$5.20 post-paid.



We recently discovered an appealing and very inexpensive aid to winter dry-skin problems. It's Richmar Cocoa Butter Lotion (above right), also available in stick and creme form as well as in a soap bar. The great plus of Richmar is: it retains the emollience of cocoa butter without its customary greasiness. Lotion, \$1.79 for 16 oz.

Note from a New York reader: "I've just discovered the perfect 'pre-party facial treatment' and I couldn't wait to pass it on to you. Mrs. Violette Stauber at Elizabeth Arden has the magic hands that bring it off. One is settled, feet up, in a wonderfully comfortable chaise, then various creams and unguents are applied—all via Mrs. Stauber's delicate touch, no machines, no steam. At the end of 50 minutes, one emerges, skin sparkling clean. I went home, got dressed, put on my makeup, and glowed through the entire evening!" Mrs. Stauber also will do a complete makeup. All for \$22.50.



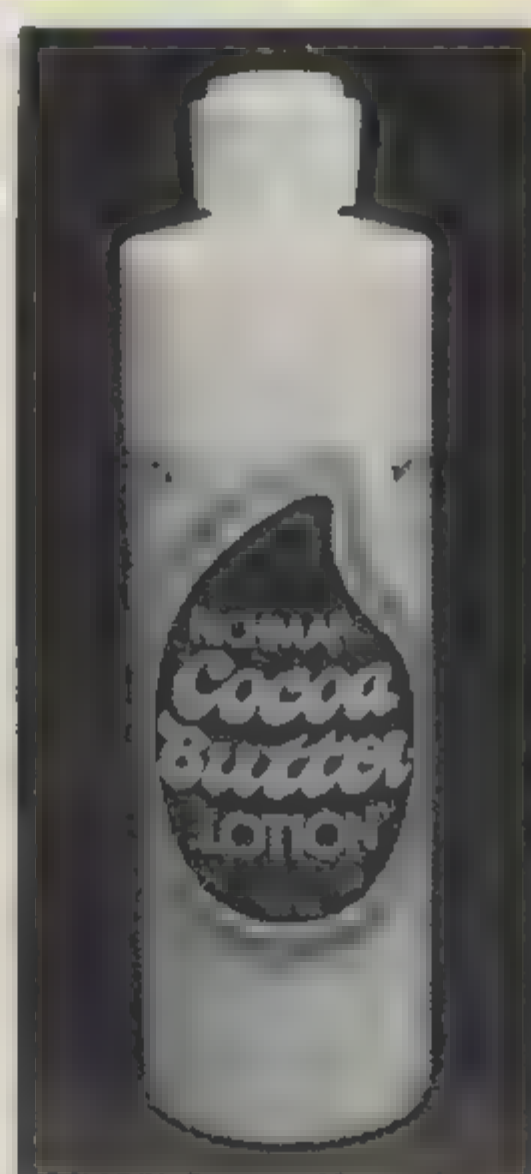
Reynolds Rolles

New makeup accessory from Madeleine Mono, above: 8 cherry-wood brushes with sable and pony bristles, plus a handsome holder. All for \$25. At Bloomingdale's.

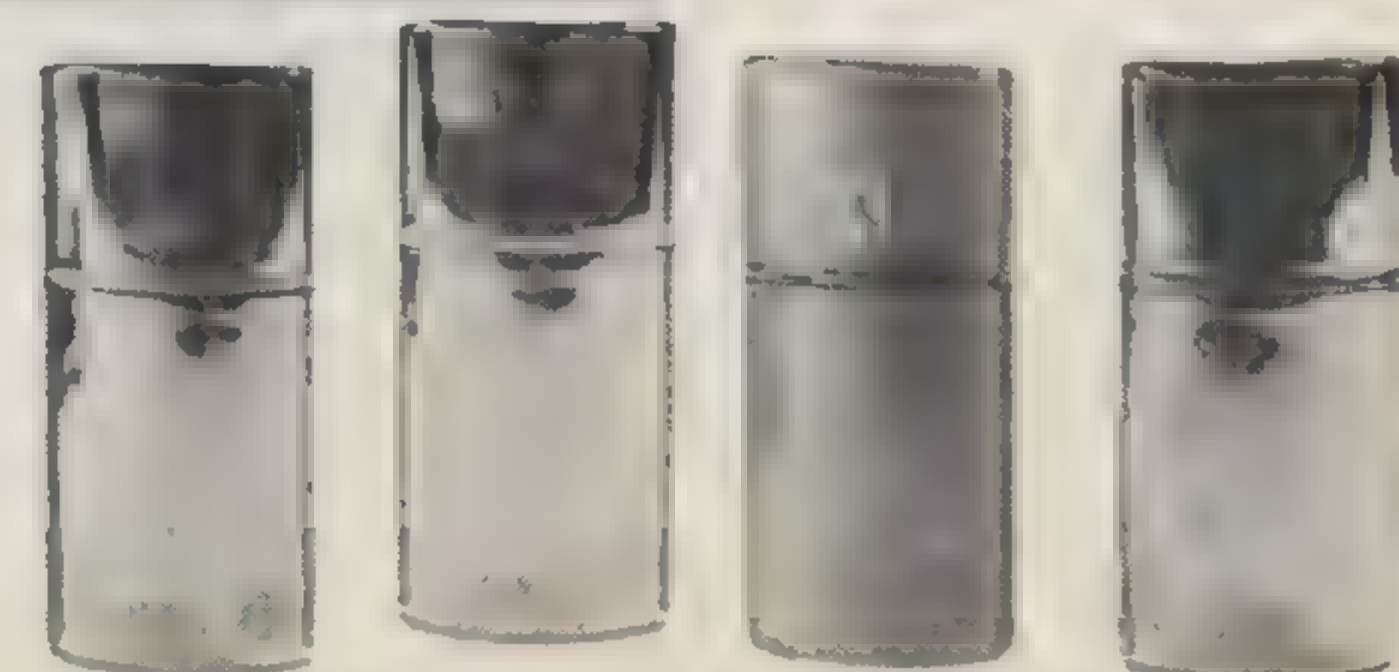


Above, super small travel mirror, "Point of View," by Trina. Slim tortoise case with standard mirror, plus triple-power magnifier. \$4. Bloomingdale's.

The perfect case for transporting vitamins and/or medication. Above, 4 plastic containers in red or black zippered leather case. T. Anthony, 772 Madison Ave., N.Y., N.Y. 10021, \$20, plus \$1.75 postage.



At left, one of 3 sensational Bath Oil Soaps from Village Bath Products. Available in pear (seen here), sweet almond, and avocado. Bath Oil Soap is a fragrant and super-moisturizing complexion bar. Gift boxed, 3 for \$5. Bloomingdale's.



Special Edition Pure Fragrance Spray, in 5 fragrances: Youth Dew, Aliage, Azurée, Private Collection, above, plus Estée. Bonwit's; Bloomingdale's. \$12.50 to \$20.

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A woman in a long, flowing yellow gown stands elegantly next to a giant bottle of Galliano liqueur. The bottle is positioned vertically, with its label clearly visible. The label features the brand name "GALLIANO" in a large, stylized font, followed by "A LIQUEUR" and "SPECIALITY OF Arturo Secchi of LIPIANO 1747". The bottle is set against the backdrop of the Doge's Palace in Venice, Italy, a grand building with multiple levels of arched windows and a crenellated roofline. The scene is illuminated with warm, golden light, suggesting a sunset or evening setting. The overall composition is a classic advertisement for the liqueur, emphasizing its Italian heritage and sophisticated appeal.

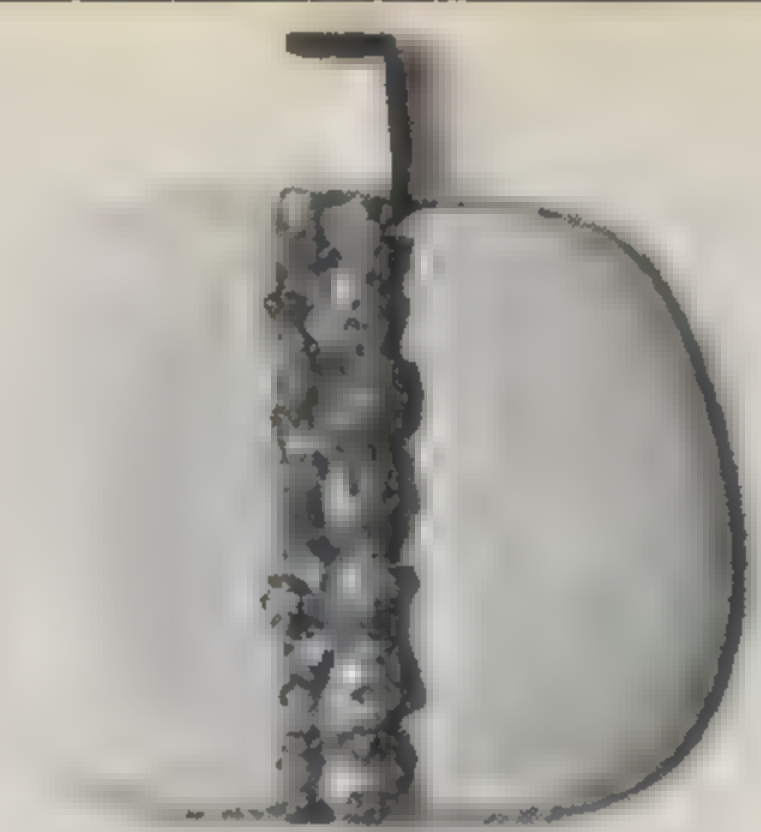
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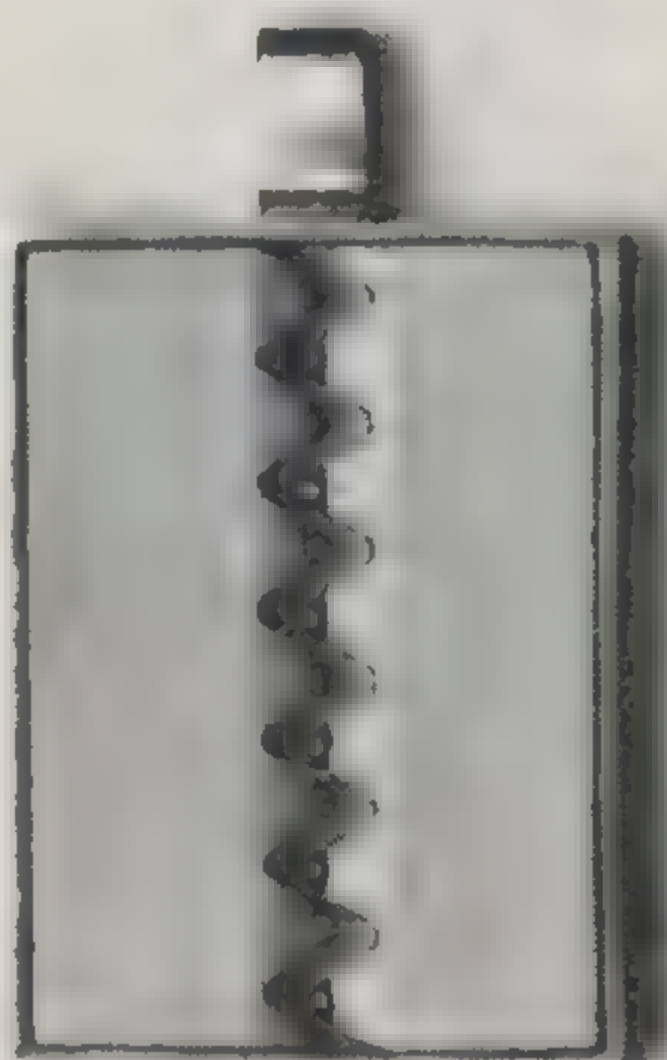
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hair/beauty

what's news... around the world



A terrific reason to have a body, legs in great shape: Issey Miyake's thin-as-skin, thigh-high maillot, *above*, in bright, shiny colors, with a twist-and-wrap scarf to tie anywhere.

for fun!



Another way to wear fuller, thicker-looking hair—pulled back, the way it was at Issey Miyake....What could hold it—a comb, a barrette, a flower.

Thick—breezy—hair, the way it looked going down the runway, *right*, at Complice, in Italy.



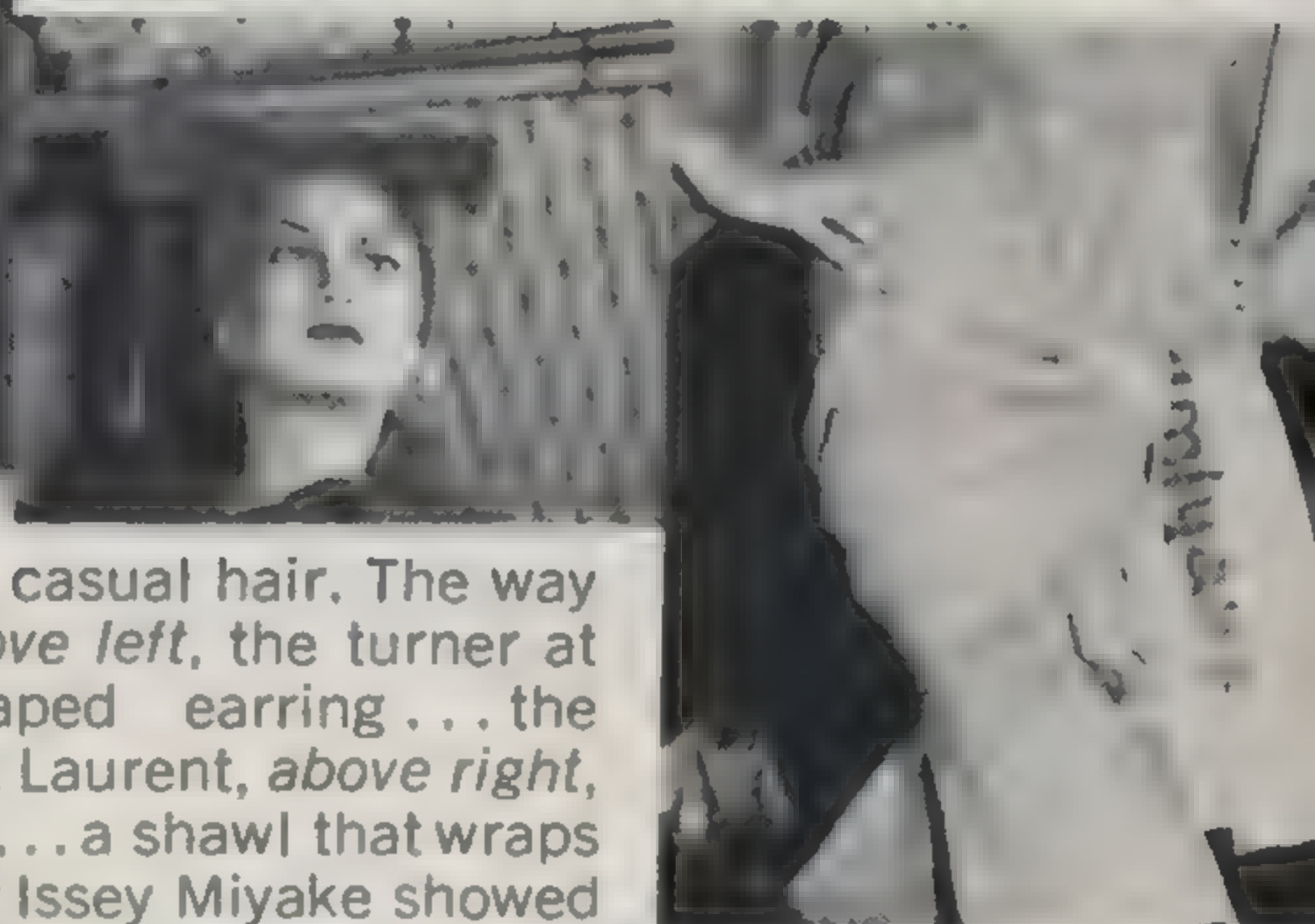
To zero in on this year . . . casual hair. The way it was shown at Patou, *above left*, the turner at night—the pretty fan-shaped earring . . . the wrapped head at Yves Saint Laurent, *above right*, with a bow for amusement . . . a shawl that wraps and ties anywhere. The way Issey Miyake showed it, *right*—à la Japonaise.



The narrow band of a sunglass, *above*, at Issey Miyake...Also at Issey Miyake: the new look of a tunic, *right*—pulled up, tucked in at the waist, and high on the thigh.



KEY LOOKS

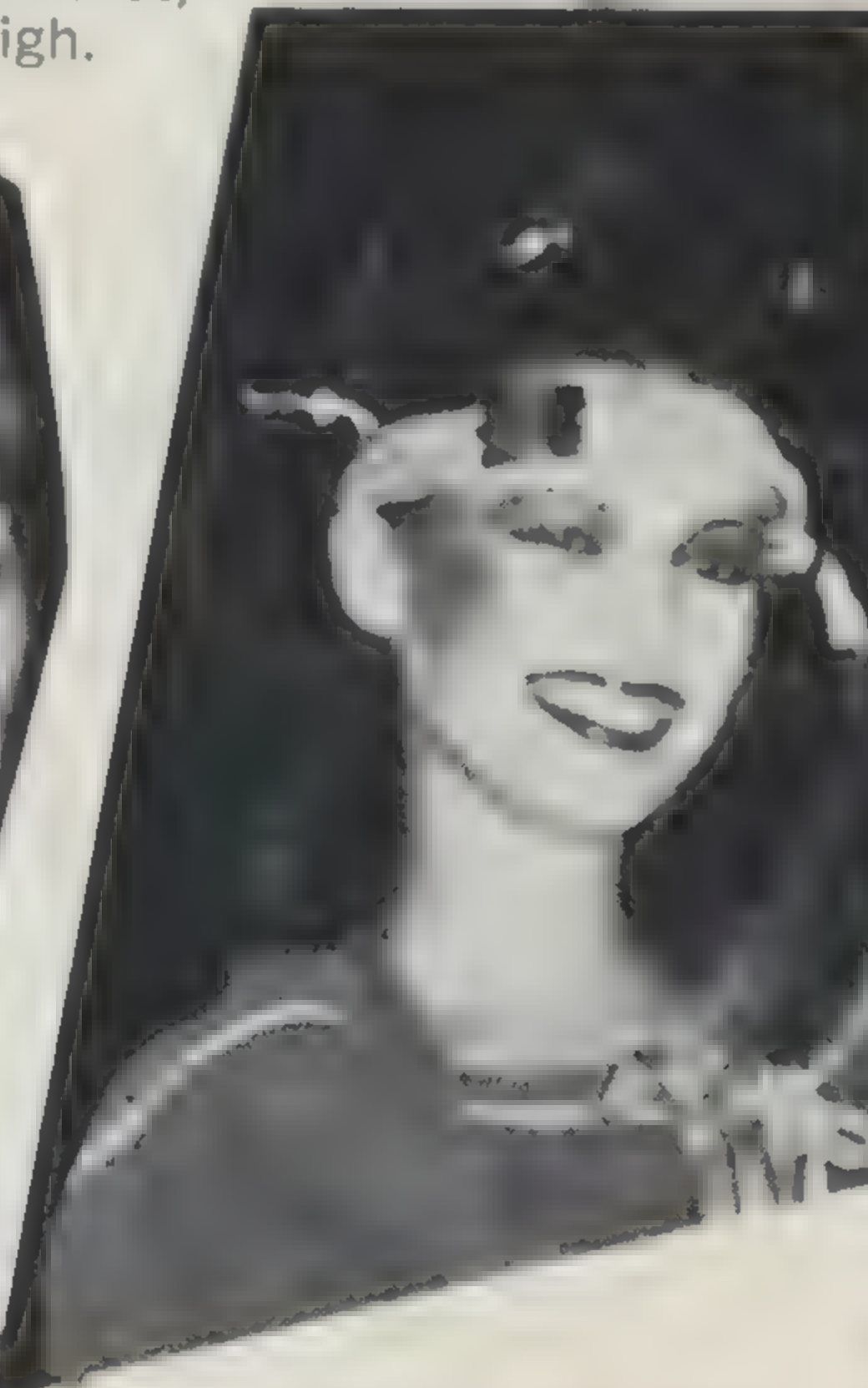


Charming! Over braided hair, the flower-and-ribbon headpiece, *left*, wrapped as a bandana with a big ribbon bow at Saint Laurent.

...at the collections this year

GOLD

...dazzling and a look-turner at night. Above, the wide Lurex-knitted headband, the way it was shown at Dior—pulled to the brow, with hair loose in back.



Super-looking: the way the head was wrapped—in thin silk cording—at Ungaro, *above*.



ULTIMATE!

Flowers—the way Sonia Rykiel did them, *above*—for extravagance, for the fun of it...with bunches of flowers, leaves, fruit pinned to a big-brimmed straw hat carried over the shoulder.

Bob Krieger

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beauty

To sun or not?
Problems with
going blond....

Q & A

Winter skin woes

Q Is it true that sunburn is good for an oily skin?

A "Whether your skin is oily or dry, the sun can be very dangerous," said Irma Shorell, a leading skin-care authority to whom we referred your question. "If you have light hair, skin, and eyes, you have to be careful. Red hair and blue eyes mean extra precautions. The color of eyes gives you a clue—if they're light colored, you need a preparation that blocks the sun's rays completely. If not, a good sunscreen, which gives some protection but lets you tan, may be enough." . . . Irma Shorell's own Sun Sensitive, an opaque cream, is an effective sun block that doesn't have to be reapplied after swimming. Her Moisture Tan allows tanning, moisturizes skin. It must be renewed between swims.

Q My hair is naturally brown, medium length, and very fine. I've been frosting it for about a year. I condition with Redken and my hair seems healthy. Now, I'm planning to cut it shorter—and I want to go blond completely. I believe I need a body perm for fullness. My problem is: When do I perm and when do I tone and lighten? I'll go to a salon for the permanent but plan to do the lightening myself.

A We consulted Dr. Ronald T. Harris of Redken Labora-

tories about your question. He confirmed our feeling that a combined lightening and permanent-waving operation should be entrusted to a professional salon. Both procedures attack the same properties in your hair, and it's risky to do both. If you must bleach your own hair, use a weak—no more than 3 percent—solution of hydrogen peroxide. The bleaching should come first, then the permanent. Using a protein reconditioner afterward will help the hair maintain a semi-healthy state. . . . However, Dr. Harris does feel that this double operation should be done at a salon—where your hair can be monitored and where there will be less possibility of damage. Depending on whether an acid or alkaline type of permanent wave is to be used, the salon may advise waiting a few days between the two operations to allow the hair to normalize.

Q I'm afflicted with dry skin in the wintertime—chapping, itching, flaking. Any suggestions?

A "No season is so unkind to the skin as winter," said Agnes Timar, a well-known skin therapist, owner of Agnes Timar Cosmetology, Forest Hills, New York. "Cold winds irritate and chap, freezing temperatures contract the surface vessels of the skin. Indoor heat goes up, and the moisture quotient in the skin goes down. The natural production of oils slows." Here are some of her suggestions: **1.** Give up all drying soaps and astringents. **2.** Use creams containing collagen to replenish water and essential oils. **3.** Don't bathe immediately before going out, or immediately after returning. Sudden temperature changes upset the moisture balance, increase chapping. **4.** Rinse your face with tepid water—never very hot or very cold. **5.** Always apply a moisturizer or an emollient cream after cleansing. **6.** Outdoors, use a sun-block cream and a special heavy-duty moisturizer.



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HORO scope

By
Maria Elise Crummere

ARIES

MARCH 20–APRIL 19

The full moon in Capricorn/Cancer is a challenge on the 5th–6th. As your ruler, Mars curbs your initiatives, let suggestions come from associates. Finances should be reassessed. You may be led into a romantic mood and be called upon to settle a dispute. This is the best time to promote material gains and solidify your promising hopes. The new moon on the 19th brings a surprise from an old source and emphasizes a new impetus. Jupiter remains in your house of money and is moving fast the last week of the month, when you will be in full command.

For 1977: Luck in money
Get investments in order
Be guarded with partners

TAURUS

APRIL 20–MAY 20

The first four days of the month are extremely good to you; news from a distance is beneficial. On the 10th, a chance meeting could lead to a reliable friendship that will take a surprising turn at new moon (the 19th). An emotional problem that seems to require a decision should not be dealt with hastily; wait until the last three days of the month, when the time is ripe, and it will almost resolve itself.

For 1977: Luck is in your self
Discipline home life
Don't divorce

GEMINI

MAY 21–JUNE 20

Your ruler, Mercury, stopped moving last month, may withhold answers you've wished for until it moves on January 17th. Don't make promises you cannot honor or seek confirmations that will not stand. The new moon on the 19th launches your projects at a rapid speed, with surprises that mature the last six days of the month. A proposed plan suits you, and you are free from group obligations. In spite of its slow start, the month ends to your satisfaction.

For 1977: Luck is in secret efforts
Try not to alienate co-workers
Give more to home life

CANCER

JUNE 21–JULY 22

The moon's flow and cycles affect you deeply, particularly when it comes to full on the 5th–6th, bringing you tremendous challenges. Hold off signing contracts or entering into new projects until the 19th; then move swiftly to resolve financial matters. A new friend may invite you into a business or social enterprise; wait until the last two days of the month, then make it legal. The last week is your busiest.

For 1977: Luck comes through friends
Be on top of your income
Improve your home



Transworld—Roy Everson

▲ **Mary Tyler Moore**, born on December 29, 1937, has the Sun, her power drive, in Capricorn and joined to Mercury; she understands the precise way to make her ambitions a reality. A great love of ideas, the courage to initiate new plans, and the determination to see them through are her best assurance of success, while her natal moon guarantees popularity with the public. For Mary Tyler Moore, changes foreseen last fall should be decided upon this month. May and June are her best times to begin new projects; rewards will be greater then.

LEO

JULY 23–AUGUST 23

Your ruler, the Sun, in Capricorn (limitations), may discipline your actions until after the 5th–6th. Saturn, in your sign for 1977, encourages you to fulfill your ambitions and may work you, but for your benefit. Uranus, in Scorpio, will push aside people who block you and make way for new progressive ventures. Assert yourself. At new moon (the 19th) you may be asked to assume responsibility for a big venture—pursue it! Creative alliances are right for you now; the last week of the month is big for and to you.

For 1977: Luck is in your reputation
Love only those who love you
Discipline yourself

AUGUST 24–SEPTEMBER 22

VIRGO

The new moon, in Capricorn, is good to you as it comes to full on the 5th–6th. Don't allow major changes in your home environment. Your ruler, Mercury, stopped moving at the end of 1976 and does not move again until the 19th; then everything happens at once. The second half of the month prospers. As Venus opposes your sign, be careful that you don't give the wrong impression to someone new. No spending sprees—just because money is flush the last week of the month.

For 1977: Luck is in ideas
Plan in secret
Emphasize communications

LIBRA

SEPTEMBER 23–OCTOBER 22

Relief comes with the full moon on the 5th–6th; your ruler, Venus, ends its up-and-down journey in Aquarius and enters Pisces on the 4th, bringing peace and exaltation. You are now going full force. Mid-month, unexpected good news starts you off with added momentum that peaks on the 19th. Give events a week to settle in, then let a new friend advise you on how to evaluate your possibilities. Consolidate this windfall period into a firm foundation.

For 1977: Luck is in changing ideas
Cooperate with partners
Income from a new source
(Continued on page 56)



In order that she might sneak a cigarette, Mrs. Patrick Fitzgerald attended the Summer Ball dressed as a Pittsburgh steel mill chimney. Unfortunately for Mrs. Fitzgerald, it was not a costume affair.



You've come a long way, baby.

**VIRGINIA
SLIMS**

With rich Virginia flavor women like.



Fashions: Ingeborg Hecht

16 mg. "tar," 1.0 mg. nicotine av. per cigarette, FTC Report Apr. '76

Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

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Accessories of Rare
and Individual Taste



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From the World of Alexis Kirk: Alexis Kirk Jewelry, Belts, Pearls, and Scarves
Tango Collection of Jewelry by Alexis Kirk

horoscope

CONTINUED FROM PAGE 54

SCORPIO

OCTOBER 23–NOVEMBER 22

The first full moon of the year, on the 5th–6th, is extremely good to you, organizes your plans. Your ruler, Mars, in Capricorn, lets you get along well with partners, one of whom you will fall secretly in love with. Uranus will be in your sign for many years, creating everything new. Encourage it. This is a key month; the year depends on how judiciously you handle it. Timing is the clue.

For 1977: Luck is in a new mate
Work on your reputation
Use self-control

SAGITTARIUS

NOVEMBER 23–DECEMBER 21

On the 5th–6th, the full moon comes due and centers on your income. Later this year when Jupiter enters Gemini, opposition on finances changes; consolidate your financial standing now. Let others advise you in long-range planning. The 19th begins a lucky time for you to improve your career and status and to work toward making your dream a reality.

For 1977: Luck is in adjustment
Discipline ideals
Stress self-identity

CAPRICORN

DECEMBER 22–JANUARY 20

With the full moon maturing in your sign, you are supported in any choice you make. Three planets in Capricorn—Mercury, Mars, and the Sun—empower you to organize home life, complete unfinished business, and resolve all personal matters. The new moon in December, full moon on January 5th–6th, and new moon again on the 19th give you three moon phases in your sign, something that rarely occurs. These celestial stimuli pay dividends the last three days of the month.

For 1977: Luck in love
Control changes
Friends bring changes

AQUARIUS

JANUARY 21–FEBRUARY 19

The full moon on the 5th–6th covers your career and secret twelfth house; this means that adjustments concerning your work planned in secret should be given full consideration. Mid-month, the new moon finds Venus in your money house, seeks to improve your earning power; Uranus, your ruler, could change your destiny by leading you in new directions. You may find the love of your life.

For 1977: Luck in home life
Status changes
Happiness in friendship

PISCES

FEBRUARY 20–MARCH 19

Venus moves into Pisces after the 5th–6th, rejuvenates your whole being, and puts you on top of any situation. You should look blooming (Venus rules beauty), and you will attract what you need (Venus rules money and comfort). From the new moon on the 19th, Venus becomes stronger until the month's end. Renew old friendships. You can give yourself a social whirl, write a book of poems, start or join a community movement. Invest in love during this winning period.

For 1977: Luck in community affairs
Discipline career
Create a new you

Twenty-two lovely Art Nouveau masterworks (1911-1927)

\$44 worth for only \$5.95

Here at last! The long-awaited

Vogue

POSTER BOOK

Introduction by
Diana Vreeland



Actual Size: 11 1/4" x 15 1/4"

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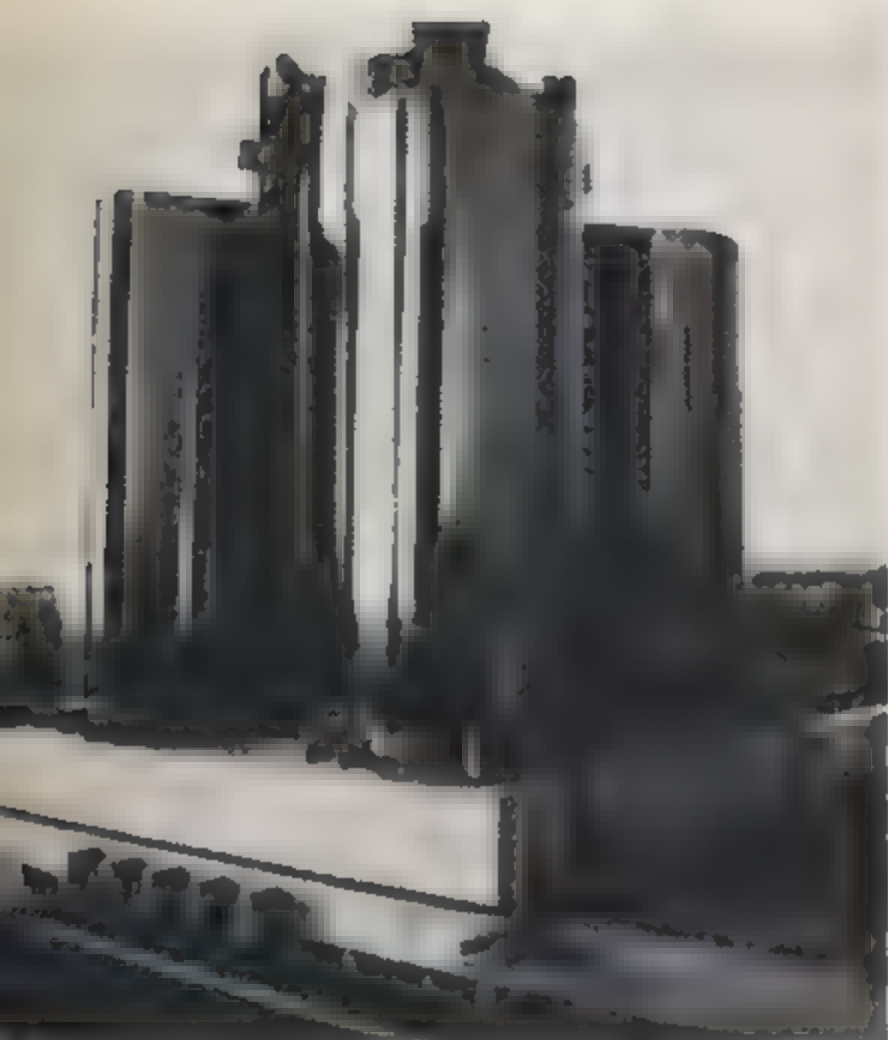
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travel —now

New Year's resolution: Egypt for '78....Start making plans, reservations NOW -- hotels, Nile cruises all heavily booked through 1977....Easiest way to go: with a group.... To see before you go: the new Egyptian rooms at New York's Metropolitan Museum of Art.



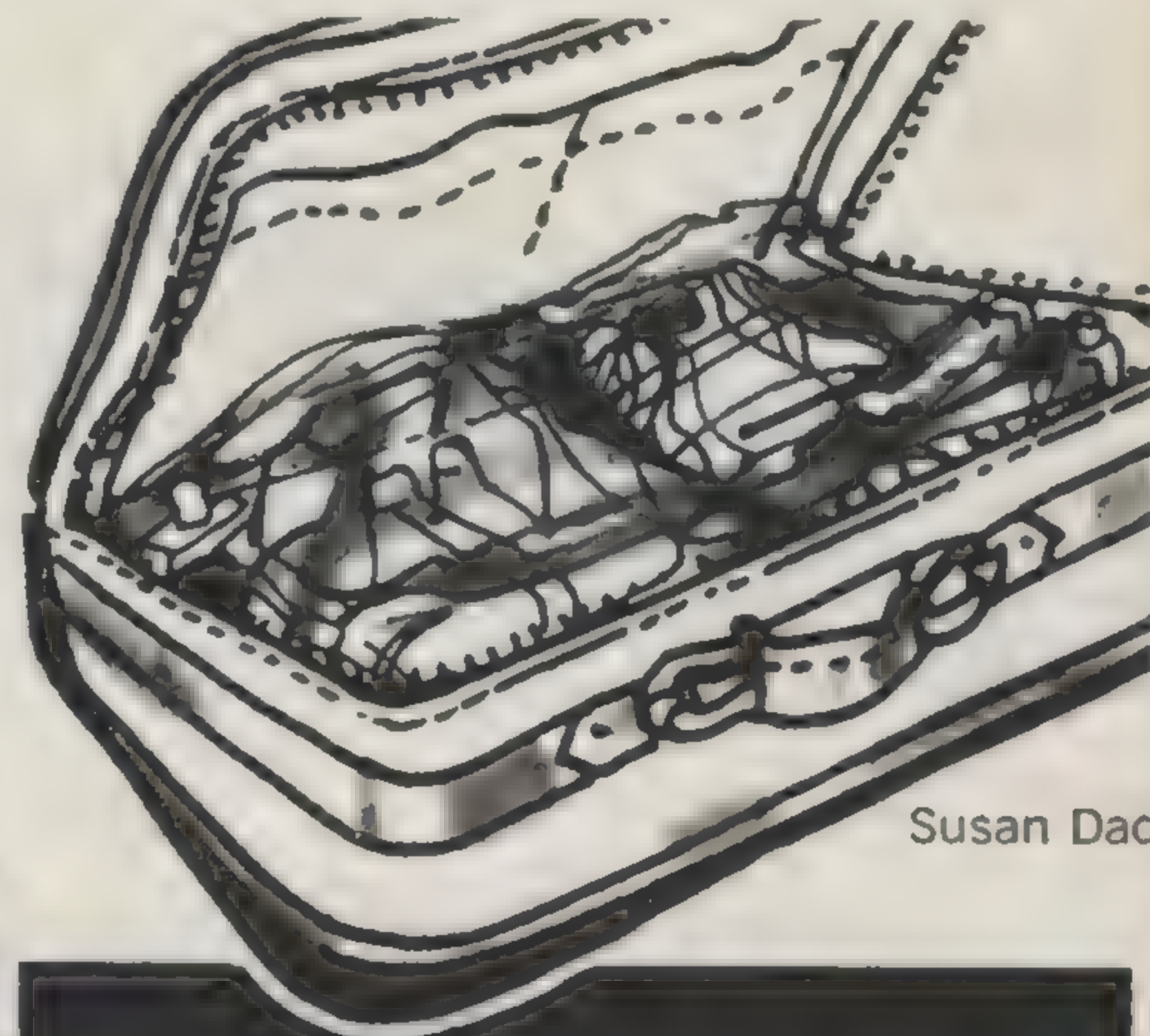
L.A. sky-mark: the \$110-million Bonaventure Hotel--five dazzling mirror-glass towers, six-story atrium, 1500 rooms--in downtown Los Angeles near Chinatown, the Music Center, Little Tokyo (where everybody's yakitori-dining, samisen-listening at Oiwake, new Japanese nightclub at 511 East First).

Eye power: Binoculars to zero in
on details of monuments, architecture

...and to eye-spy the locals.

Earplug addict? Try deliciously soft--pliable as pizza dough--Mack's plastic earplugs, sold in N.Y.C. at Boyd Chemists--\$1.75 for two pairs. On overnight flights, carry one pair in handbag, back-ups in suitcase.

Situation savers: a pocketful of single-dollar bills for taxis, tips, instant cash at the border when traveling several countries.



Susan Dade

Give your clothes a raincoat: Line your canvas suitcase with a long plastic cleaner's bag to extra-protect clothes from airplane baggage-compartment leaks, torrential rains during deplaning of luggage. . . . Fold the ends of the plastic bag over clothes before closing suitcase.

For a sweet Brazil stay: Rio's discreet, Swiss-run Ouro Verde Hotel with stark-white dining room overlooking Copacabana.

Portugal upswing: Lisbon's monuments now all cleaned up. . . . Gulbenkian Museum with its knock-out collection of Arab, Persian, European art unchanged, untouched. . . . Smooth, great Aviz restaurant still super-deluxe--even the footstools still there. . . . South of Lisbon, the Algarve coast remains a prize haven--a new, fifth golf course, Palmares, just opened at Lagos. . . . Madeira Island--hilly, flowery, not touched by events, loved for years by the English, now drawing Americanos and Germans to winter sunshine, tropical fruits, passion-fruit ice cream. . . . **Bargain of the year:** charter flights to and from Lisbon on TAP, bed and breakfast at the Ritz--\$374 for a week. Contact any travel agent.

Layover plot

If you hit Athens with a few daylight hours between connections to points east, make a luncheon reservation at Gerofinikas, 10 Pindarou, a lively, good, everybody-goes restaurant near the hub of Athens. Then off to shop (don't miss the jewelers Lalaounis or Zolotas across the street from the Grand Bretagne Hotel), to the Acropolis for a few sunswept hours, and finally to Gerofinikas for your own restoration.

On a steep street, behind a nothing façade, and down a corridor of mysterious green doors, is a large, brown-paneled cozy room with a sumptuous central display of fresh vegetables, fruits, and stuffed lamb, ready for the grill. Pick your own food from the super-deli display cases. If calories make you shy, there are skewers of delicious shrimp or swordfish and small beautiful green melons the size of softballs. Service is informal, ami-

able, the place a hullabaloo of every nationality, and easy enough so that a woman eating by herself seems comfortable. After N.Y., prices look good.

THE BEST DISCOS IN TOWN

New York: Régine's, Ipanema, Tropicalia, Ones. . . . **Rio:**

The New York City Discothèque, Régine's.

. . . **Los Angeles:** Studio One. . . . **Paris:**

Nashville, Castel's, Club Sept, Régine's.

. . . **Leningrad:** 10th-floor "dollar bar"

of the Leningrad Hotel. . . . **Madrid:**

Mau-Mau. . . . **Rome:** Jackie O. . . .

St. Moritz: The King's Club,

Dracula. . . . **Milan:** Divina,

Nepentha. . . . **Gstaad:** The Green

Go. . . . **Berlin:** Chez André. . . . **Hong Kong:**

Polaris. . . . **Buenos Aires:** Mau-Mau, Africa. . . .

Tehran: The Key Club, La Cheminée. . . . **Tel Aviv:**

The Why Not. . . . **Cairo:** The Saddle

Discothèque. . . . **London:** Tramp.

. . . **Sidi Bou Said:** La Baraka.

People are heading for:

"the D.R." (Dominican Republic) and its newest, poshest stay-place in the capital city--the Hotel Santo Domingo. Oscar de la Renta--he's D.R.-born--has decorated rooms (with designer Robert Perkins) with custom fabrics, local woods, brilliant native paintings. Hotel's Alcazar Restaurant--a North African fantasy of palms, mirrors, striped banquettes, rattan chairs, lattice work, hanging lamps--all under striking blue tents and designed by Messrs. de la Renta and Perkins. . . . Good news at Casa de Campo beach/golf compound near La Romana: a second Pete Dye eighteen-hole golf course.

We've got your sunshine

Florida

THE PLACE TO BE



Energy. Florida glows with it. It comes from the sun, flows into the body, and revs it into ready condition for good, solid sportsplay. There is something unbeatable about activity. The kind that exercises every inch, stretches your body, brings it back to life. Whether you're working for perfection or just bone-reaching relaxation, go for the place that's geared for action. Florida. The place to be when you don't want one of those watch-the-rest-of-the-world-go-by vacations. Eastern's got your sunshine and over 200 ways to get you out of the cold and into the Sunshine State—tennis, golf, fishing, every sort of water sport under the sun. Florida is a sportslover's spa, brimming with activity from the Keys to the Panhandle. And nobody knows Florida like Eastern does. Eastern has the right time and the right place for you.

On the following pages, where to go, what to work at, how to look. Eastern's play-by-place wrap up of the best sports throughout the Sunshine State—and the clothes that can play along. There's an attention to function, to form. Pure, clean lines—that perform! Yet even in the midst of high-energy active dressing there also exists a very pretty, very feminine feeling to things. A softening, a simplifying, a subtle seductiveness in the way clothes fall on the body—a top that hugs the hip, a softened neckline, a shrug of a shawl, the show of a shoulder. These, all, from Lilly Pulitzer.

THE GOLD COAST

KEY BISCAIYNE

The first thing you'll want to do is get wet. There are miles of powder sand beaches on Key Biscayne, and the waters of Biscayne Bay are meant for boating.

To take: Never less than two swimsuits. More if you've room. You'll want a sleek maillot to start out with, work into more exposure when your skin can take it. Lilly Pulitzer's prints touched with hot, tropical colors bounce the sun's brightness right back, look supercharged with a tan.

When the ocean breezes start blowing, you'll need a cover-up. But nothing complicated. You keep moving, your cover-up must, too. You'll need something absorbent, warming, flexible. Imagine Lilly's terry dress at breakfast on your terrace at the **Royal Biscayne Beach Hotel and Racquet Club**, sailing away over a swimsuit, relaxing by the Racquet Club bar.

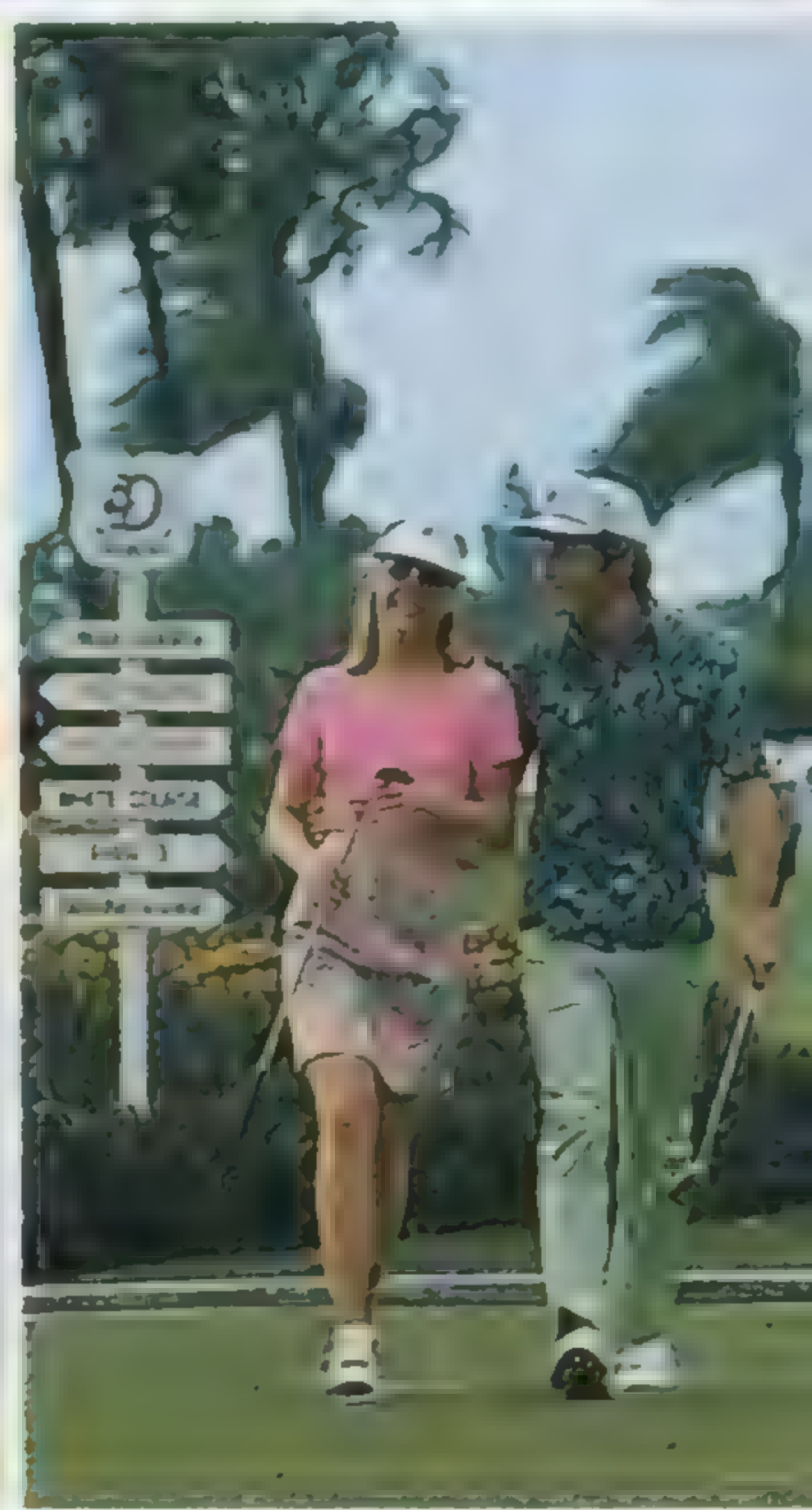
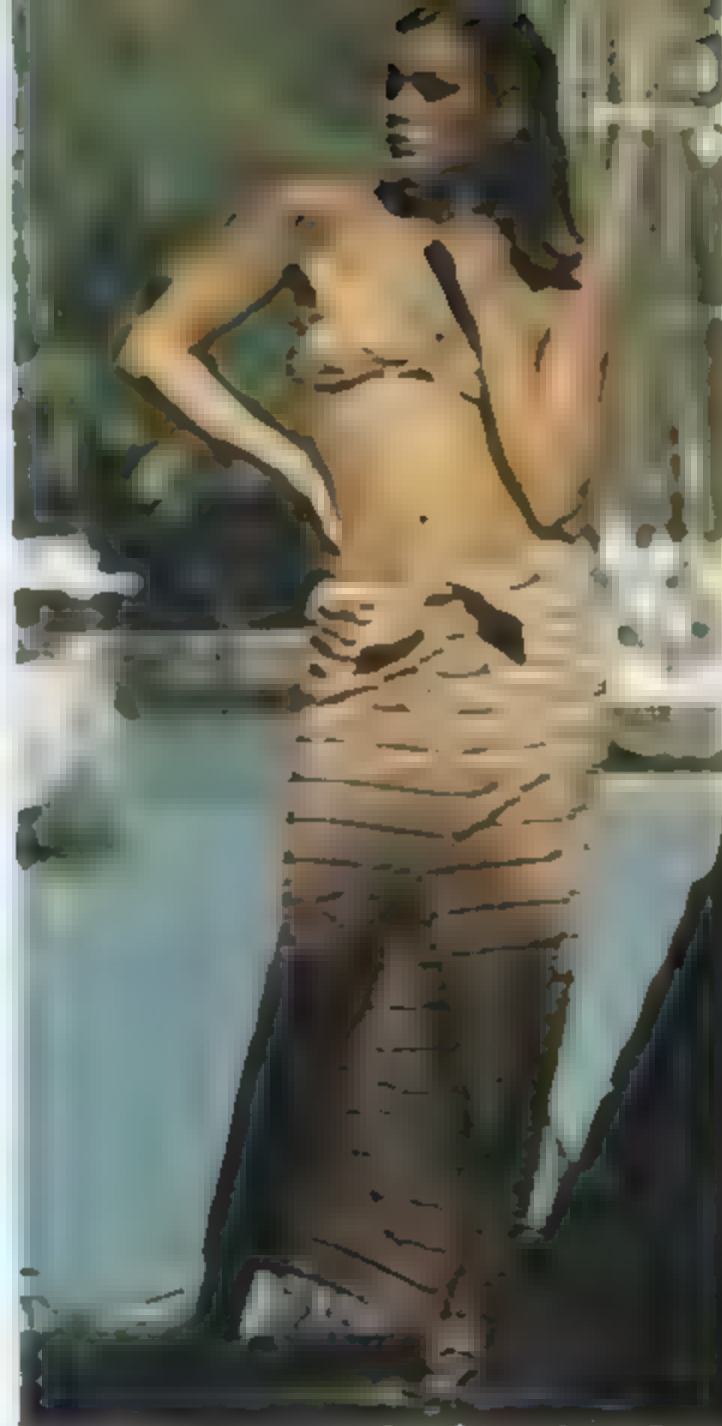
If tennis is your game, the Royal Biscayne's clinics can whip a serve into shape. You'll have plenty of time to polish your backhand with Eastern's 7 days/6 nights vacation, including five private one-half hour lessons and unlimited tennis. (\$277)* Cool off by biking around the grounds (yours for a day, free) in the briefest of shorts, brightened with a T.

Eastern's Tip: With all this activity, you won't have time for your hair to turn into a problem. Take along headbands for tennis, bright combs to pull it back at the sides, hats and scarves to keep the sun off your head.

And nothing's wrong with sleeking hair back straight and wet, held by combs. Tuck in one of the abundant tropical flowers you'll see everywhere for an evening finish.

*For details see back page of this section.





MIAMI/MIAMI BEACH

Charter your own boat and head off into the high seas for a day of deep sea fishing. You'll find them at Crandon Park Marina and Miami Marina, where the waterways are sprinkled with sailboats, Hobie Cats, power boats.

You'll need something that moves with you, keeps you somewhat covered. A rope-belted T pullover and easy pull-on pants will do it. And keep a good grip on your feet—it can get slippery. For the first mate, the ease of a slightly looser, fuller Guayabera shirt—a Lilly Pulitzer favorite. And always a hat—for breezes, burn.

When a little cover's required, there's more than one way to do it. And one of the best—newest—ways around is a bandeau/bikini/skirt match-up. The options are endless. A long skirt will move into cocktails, evening—what you need for the nightlife at the **Doral Hotel On-the-Ocean** in Miami Beach. By day, it adds a bit of mystique to any beach!

For the golfers, there's the **Doral Country Club**. Eastern can get you to the tee on time with a complete golfer's vacation, including 7 days/6 nights accommodations, and unlimited greens fees on four championship courses. (\$225-264)* During the week of March 7th, you can see some of the great names in golf challenge the famed "Blue Monster" in the Doral-Eastern Open Golf Tournament.

On the course, keep it classic. A pared-down T or polo to tuck into an action-oriented skirt. Follow through with a minimum of accessories. Keep in mind that serious sportlooks have nothing to do with dull. Color—as a trim, as a focus—gives strength, snap. And Lilly Pulitzer pulls color together in a collection of go-with solids/prints for men and women, available at all Lilly Pulitzer stores and at fine stores throughout the country.

Whatever cold-weather city you're coming from, Eastern has more ways to warm up than any other airline. And no other airline has lower fares to Florida. We've got your sunshine.



EASTERN



FT. LAUDERDALE/ HOLLYWOOD PALM BEACH

What else would the Venice of America have but water everywhere? Tennis, for one thing. At The Lago Mar, there are sparkling courts right on the ocean's edge. You'll want your whites (nothing's as right, as classic—anywhere!) like Lilly's slim slip of a dress to belt or leave easy. Add just a touch of color by wrapping the head in a cool cotton scarf, adding a visor for function.

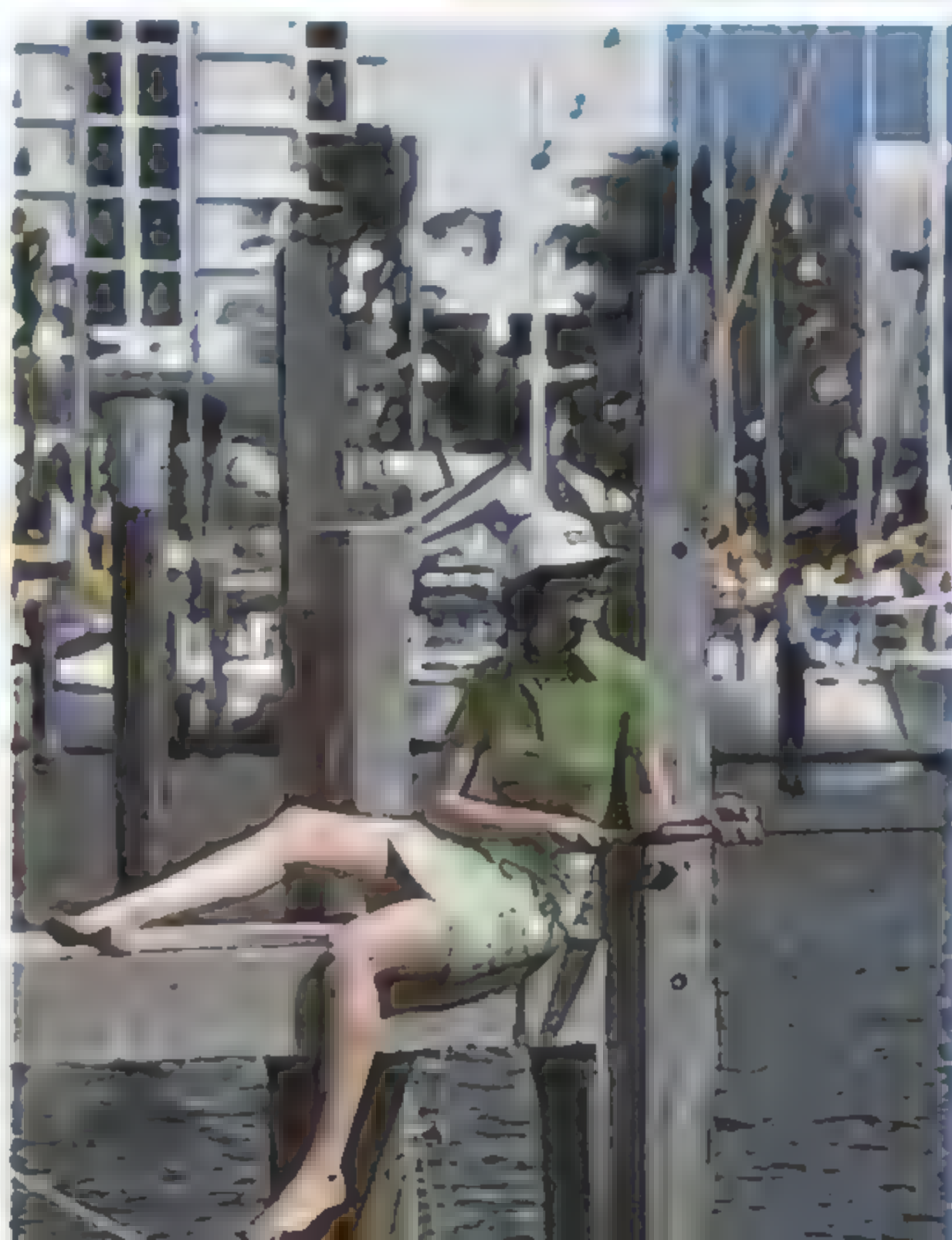
Eastern takes you to Ft. Lauderdale—a complete waterworld—where you can drop a line off a dock, get in both fresh and salt water fishing, or chase the waves along a seven mile beach.

Your yacht belongs in Ft. Lauderdale, and so does something equally elegant to slip into on board. Or take to The Breakers in glorious Palm Beach further up the Gold Coast. Like a bared bandeau sundress. For the captain—white. A satin-striped Guayabera shirt over white trousers. Relaxed, but definitely dressed.

One of the world's finest marinas with 350 slips is just outside your window when you stay at the spectacular new **Bahia Mar Hotel and Yachting Center**. And you can be there for 8 days/7 nights. (\$199)* If you don't bring a boat, you can rent one at the Bahia Mar Yacht Basin. From the smallest to serious big game beauties.

Eastern can arrange landlover's sport trips, too—complete golf and tennis vacations at the **Diplomat** in Hollywood for 7 days/6 nights, featuring 19 championship courts and 2 outstanding golf courses. (\$172-212)*

*For details see back page of this section.





THE FLORIDA KEYS

From Ft. Lauderdale, head south on U.S. 1 (Eastern has a Florida Fly/Drive Fun Choice Vacation so you can sport-hop all over the state), and you'll end up in the Keys, a narrow chain of island clusters surrounded by Caribbean-colored waters. With the reefs and ocean and bays, this is the spot for watersporting. Scuba. Snorkeling. Waterskiing. Boating. Fishing.

To take: You'll live in a swimsuit—so only one won't do. A body-skimming maillot—best in brights—looks new with bandeau topping, down-to-there bare backing. Keyholes with criss-cross strapping show up one-piece or two.

One of the best places to pick up a boat and go is the **Indies Inn and Yacht Club** in Duck Key. There you can fish the flats for bonefish—where skiff and fish take off at the same time. Or move into the bigtime—charter boats and all fishing supplies are there for the booking.

Let Eastern show you the way with 8 days/7 nights accommodations and a subcompact car for 7 twenty-four hour periods with unlimited mileage (gas and insurance extra). (\$166)*

Prime snorkeling spot: John Pennekamp Coral Reef State Park at Upper Key Largo. Forty species of coral grow in the only living coral formation in North America. Scuba equipment, snorkel gear, underwater tours and underwater camera instruction all available in the area.

Best in this setting: Colors borrowed from nature. Lilly Pulitzer packs you off with the shortest of shorts, the easiest T's, skirts that move with you (pleated or gathered for action). Take along some long pants and sturdy shoes, too, for hiking, exploring.

Eastern's Tip: Don't bring along glamorous nightlife dressing. The Keys aren't that kind of place. There's an energy, a vitality, a get-out-and-go intensity that comes to life with the first smack of the sun on the water by day.

Get your car, pick your sport, name your spot. Eastern's island sunshine choice is yours for 8 days/7 nights. (\$126-166)*, including Avis economy car for 7 twenty-four hour periods.

From the tip of Florida to the top, Eastern's sun shines on—and you won't want to stop! We've got your sunshine.



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THE GULF COAST TAMPA/ST. PETERSBURG/ CLEARWATER/SARASOTA

With the whoosh of a wood and the smack of a golf ball, you're in for some of the best golf in your life on Florida's Gulf Coast. Specifically, **Innisbrook**—a resort/condominium complex settled in the midst of breathtaking natural terrain. Sixty-three holes of challenging golf on three championship courses await, and thirteen tennis courts with in-depth clinics will polish up any game.

Eastern opens Innisbrook to you for 8 days/7 nights and includes round-trip airport transfers or choice of other options. (\$168-312).*

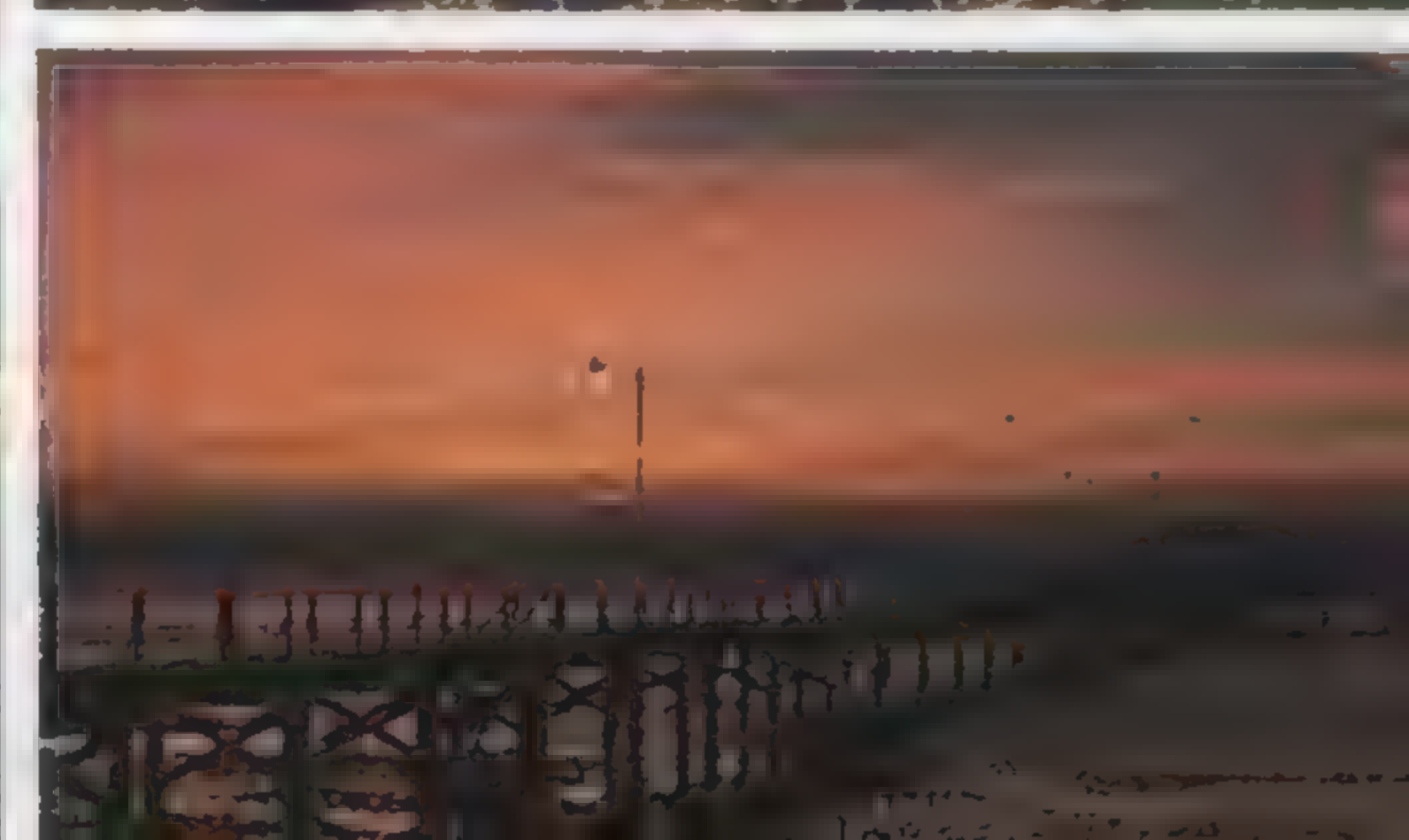
Action dressing: Part-of-the-environment prints from Lilly Pulitzer. You'll need something knit (absorbent) on top and an unflappable (unfussy!) skirt. Remember, sportsdressing must move—meaning cotton and polyester blends are the best—coolest—bets.

In the Tampa/St. Petersburg area, there are miles of beaches for sunning, shelling, sailing. Stay right on Tampa Bay at Safety Harbor Spa. Scoop up some shells (and tennis tips!) on Sanibel Island. Scout for sponges in the charming fishing village of Tarpon Springs. Stalk big game on 285 acres of wild African veldt at Busch Gardens. There's a world of activity here.

To take: You'll want to pull together a look that could be dressy, still stays casual. For evening dining, a long skirt's the key. By day, it takes in the sights with a T. By night, it could be bared with a bandeau. Important plus: a triangle of fabric to match or a big wrap-of-a-shawl finishes the look, fends off the night air. *The* key accessory for warm weather dressing.

Add the flattest strapped sandals (they'll work with your skirts, shorts) or straw scuffs (good for the beach, too). Avoid anything too formal. High, strappy evening sandals are marvelous—but not what you need here.

And you won't need to tote all the accessories you own. Whatever game you play by day, you won't want an armload of bangles to get in the way. Stick to classic shapes—small and large metal hoops for the ears, a few neutral, metal or ivory bangles, hammered cuffs to turn a look at night. And cording is the best pack-along invention yet. It can wrap a waist, fill in a neckline, hold a sculptured metal shape.



*For details see back page of this section.

CENTRAL FLORIDA ORLANDO/DAYTONA BEACH

With Eastern, the official airline of **Walt Disney World**, you have a lot of options for arriving at the Magic Kingdom—fly direct to Orlando, where you can stay 8 days/7 nights (seventh night at no extra charge) at selected Orlando hotels, plus Eastern's exclusive Walt Disney World ticket book. (\$68-\$183)*. Or fly/drive from the best of the Gulf Coast or Daytona Beach. You can spend 4 nights in Daytona Beach, Tampa/St. Petersburg, Clearwater or the Sarasota area, then stay 3 nights at selected hotels in Orlando. (\$116-208)*, depending on choice of destination. Whichever accommodations you choose, Eastern's vacation includes an exclusive Walt Disney World ticket book for one day's admission and nine attractions, and a subcompact car for 7 twenty-four hour periods with unlimited mileage (gas and insurance extra).

With Lilly Pulitzer, there's only one way to go. And that's in something easy, lightweight, knit. Soft enough to follow the body, blow in the breeze. Try one quick wrap-of-a-dress—or a two-piece that's nothing more than a T and a skirt. Finished enough to make the transition from the city to a Polynesian Village. Adaptable enough to move from airport to Adventureland. And if you take in a show at the Contemporary Resort Hotel's Top of the World— instant restaurant dressing!

But there's much more to do in Walt Disney World other than visit the Magic Kingdom. You'll find a total sports resort for the whole family. You can sail away from the Contemporary Resort Hotel Marina, take a swim in the South Seas Lake, canoe in woodland streams, bike through the wilderness. There is also a hotel haven for golfers—Walt Disney World Golf Resort Hotel—overlooking two championship courses, Palm and Magnolia, complete with tennis courts, heated pool.

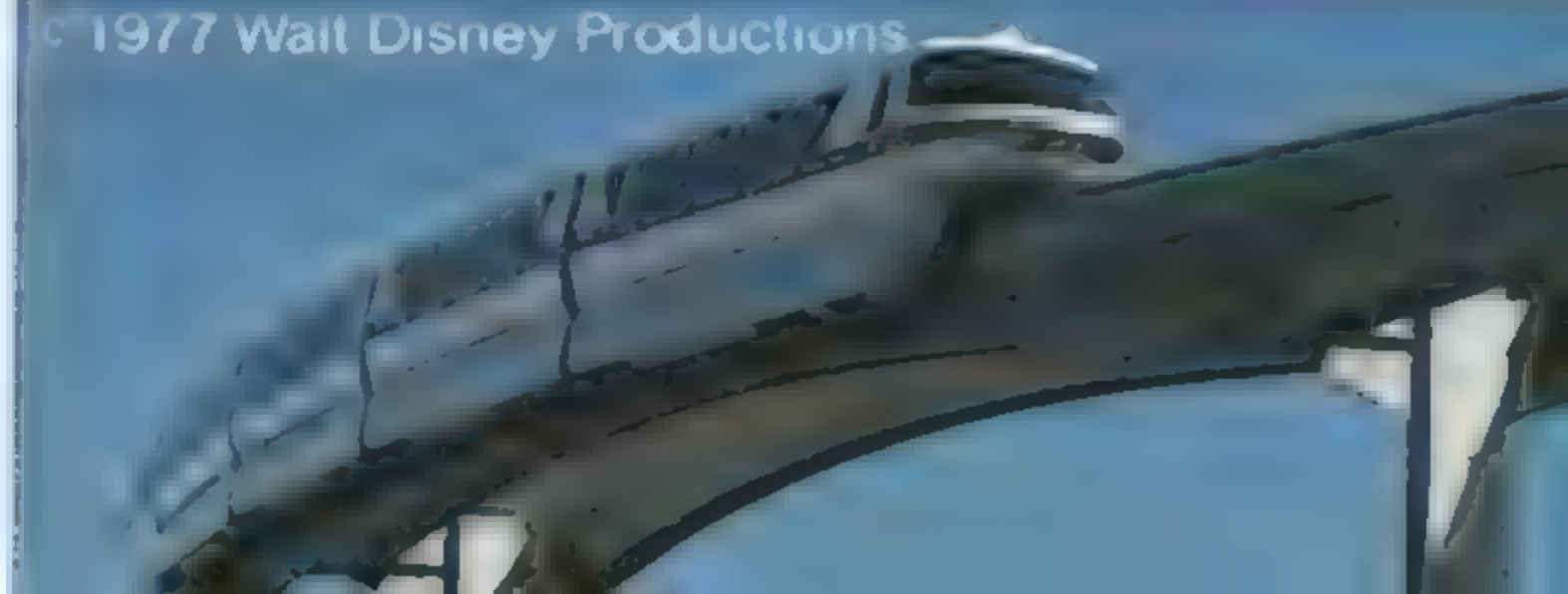
Besides visiting Walt Disney World, in nearby Orlando there's also **John Newcombe's Tennis Village**, a total tennis facility for concentrated clinic instruction. With seventeen courts and two-and-a-half hour instruction sessions for four days, including video tape replay. Plus Eastern's exclusive nine attraction ticket book for admission to and transportation within Walt Disney World's Magic Kingdom. 7 days/6 nights (\$166-181)*.

Wherever activity takes you, let Eastern take you there. No other airline has more sunshine—more vacations more action! More of everything Florida is. We've got your sunshine.

 **EASTERN**



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Photographed on location in Florida by Peter Levy.

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travel

By Despina Messinesi

**Florida: lush South Sea living
in a handy big-city neighborhood**

THE KEY TO HAPPINESS

I'd fly off tomorrow to Key Biscayne, if I could. That Florida Key has everything I like—glorious beaches; State Parks of palms and casuarinas at either end, where nobody may build; and delicious little coves that remind me of those in the South Seas. Like a peaceful island only better, Key Biscayne is linked by a causeway, a sort of umbilical cord, to the sky-towering city of Miami across the Bay.

Stay at the bonbon-pink Royal Biscayne, a cheerful hotel like a greenhouse by the sea . . . infrared lights in the bathrooms make you want to purr . . . coffee machines substitute for afternoon tea. . . . Lunch, dine at the jade-green Racquet Club, not a pro shop, but an adorable small restaurant near the ten tennis courts. . . . Dine Japanese or Chinese at the Two Dragons in the Sonesta Beach Hotel. . . . Bicycle. . . . Try the tough Key Biscayne Golf course: 219 sand traps!

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"In ten years, we shall be the most important oceanographic center in the world," said Harris B. Stewart, Jr., Ph.D., director of the fascinating Atlantic Oceanographic and Meteorological Laboratories on the causeway to Key Biscayne. Six other ocean-related operations—including entertaining Seaquarium—are nearby.

**"I'd fly off
tomorrow to
Key Biscayne
if I could...
it's like a
peaceful island,
only better"**

FOOD IN FLA.

Yes, at Food Among the Flowers, you *do* lunch or dine in a Miami florist's shop among the plants, sit on rattan chairs, hear a tinkling live piano. I loved the floor-touching flowered tablecloths, healthy Countryside Salad, Armenian cracker bread; at dinner, six garden vegetables with each entrée. To reserve: (305) 576-0000; ask for the good-looking boss, David Harrison. . . . For super

Miami seafood—stone crab, delicate yellowtail fish—try Mike Gordon. Outside, pelicans stare solemnly from the mooring posts.

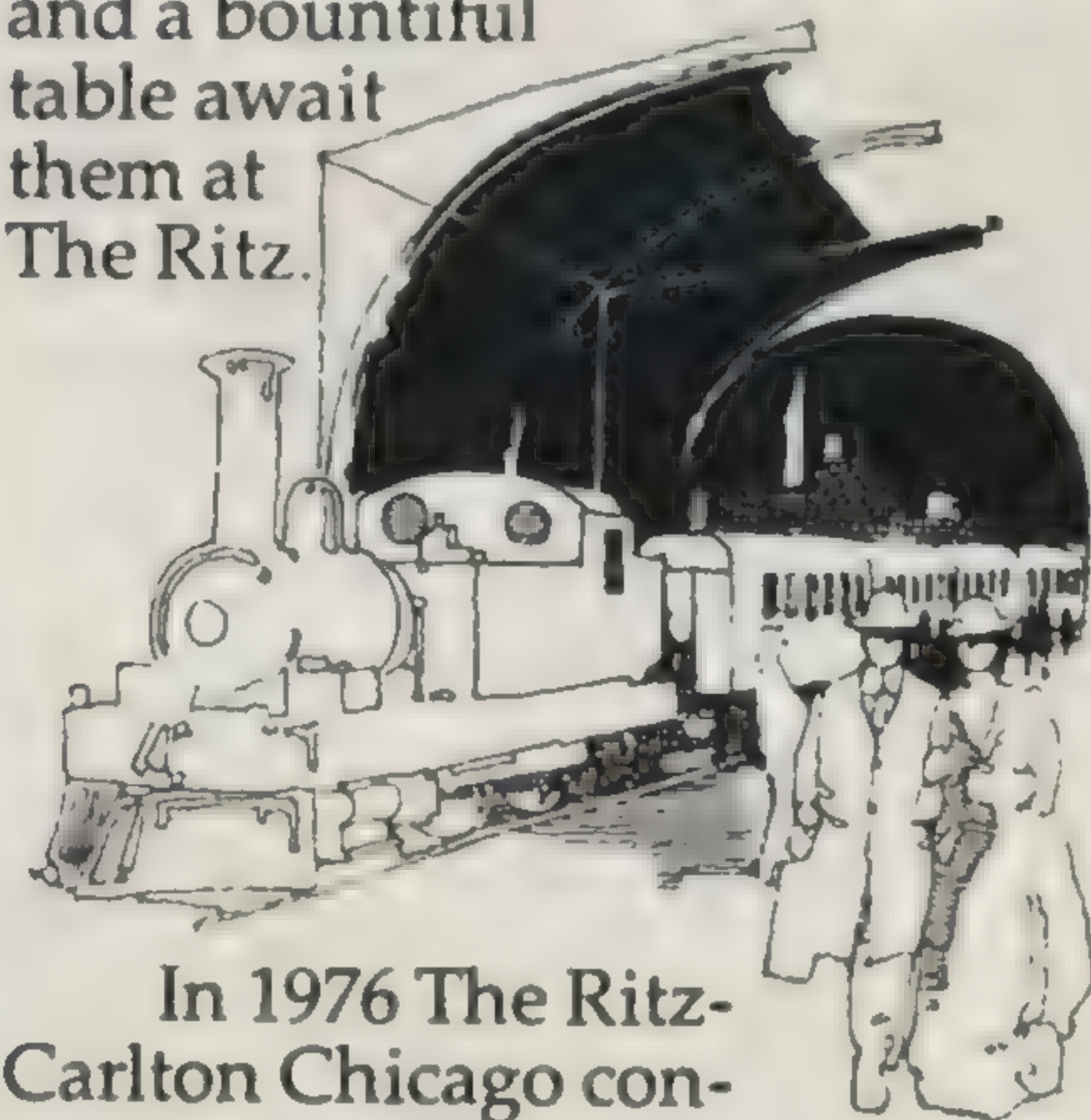


Miami

Miami is a surrealist adventure. I loved the city's water views—skyscrapers (evidence of big business) reflected in the sea; bays and marinas jammed with boats; thick green parks; and highways crisscrossing above city streets like monorails. A car is a must in Miami, better if it's air-conditioned. On my expedition, I found a fantastic shop, The Twenty-Four Collection. Opening into an inside sculpture garden, the boutique is part art gallery, part clothes by name designers—Holly Harp, Koos Van den Akker, Giorgio Sant'Angelo—and silver jewelry. . . . Among Miami's mosaic of smaller cities, Coconut Grove reminded me of America Past: benches under olive trees, gas street lights, houses dwarfed by huge banyan trees, unquaint shops. . . . At the Pampered Chef: every kind of gourmet cookware, imported cheeses, coffee beans; at Sandalfoot Grove: air-light Italian sandals; at Robert Loren: chic bath accessories.

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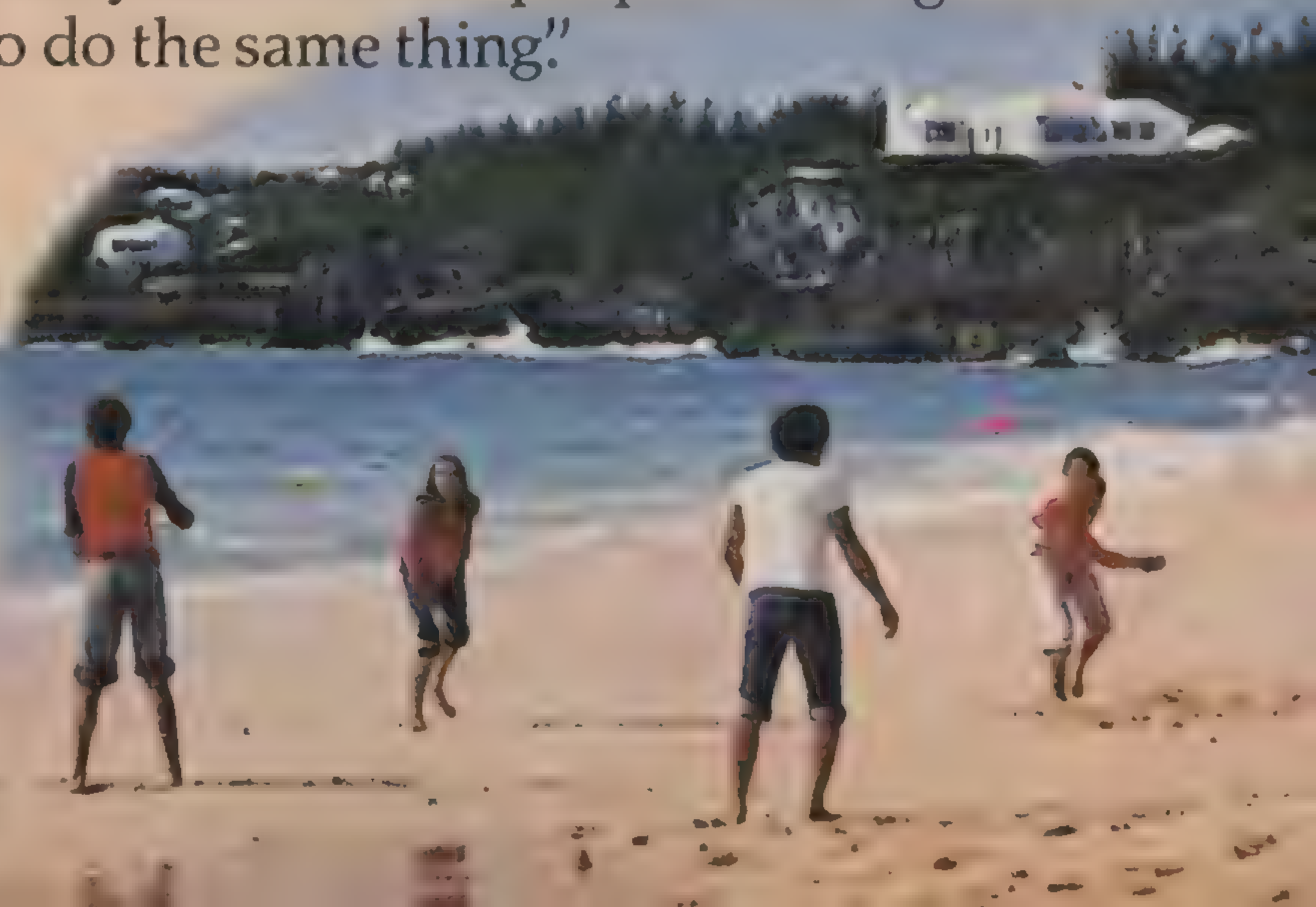
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Come February 2, shoppers will beeline for the new glassed-in and spectacular shopping mall at Omni, the eighty-million-dollar megastructure in downtown Miami. . . . What fascinated me at Bal Harbour Shops, a center filled with temptations, was its direct, uncomplicated design: a rectangular mall with fountains, benches, and orange trees framed by shops plus three-story-tall Neiman-Marcus at one end and the new, new Saks Fifth Avenue at the other. Very new, too,

the internationally known Courrèges boutique and Krön, the New York Hungarian chocolate-makers. Boca West, a new, inland, green-green resort is precisely that—five miles west of Boca Raton and the Atlantic Ocean. With pine trees on its three sunny golf courses, Boca West seemed like Connecticut in June—palm trees and hibiscus added and June lasting all year.

Boca West's uncluttered, unused space is refreshing. Villas, townhouses, and mini-apartment houses grouped in villages get lost in the fourteen hundred



New tower in downtown Miami—Omni International Miami—a spectacular hotel-shop-garage-entertainment-sport complex big as eight football fields—is linked on one side to the Jordan Marsh department store. A model city under glass with ideal weather all year, Omni is open twenty-four hours a day.

Florida shop-all

acres. What bliss to have groomed fairways for lawns without worrying about mowing and weeds, to have outside your windows serene man-made lakes where you can grab a fishing pole and bring up a largemouth bass or watch the ducks ruffle the reflections of palms. In the one- to three-bedroom villas, you feel torn between setting up housekeeping in the model kitchens and doing the shopping at the Village Store—gourmet, deli, drugs, liquors, newsstand—or eating your meals in the airy Clubhouse. Other choices to make at Boca West: tennis, canoeing, biking, pool or Atlantic swimming.

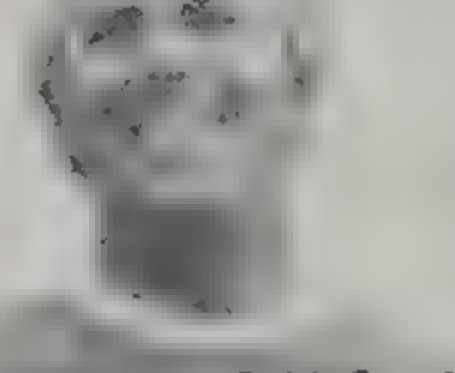
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Miami's Doral Country Club is a sports dream: four 18-hole championship courses, and one 9-hole par three; nineteen tennis courts; water sports, and to top it off—health clubs with, in the solarium, massage in sunshine.



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travel

CONTINUED FROM PAGE 63

"Though Disney World buildings lie about their ages, the smiles on Florida faces are real..."

THE FUTURE

The fantasy of Disney World began the minute I pulled up at the Polynesian Village Hotel where I had confirmed reservations. Its check-in system—color-coded, computerized—was like a make-believe World of Tomorrow, already in operation.

A girl in a printed yellow sheath telephoned my name to a "center"; before I could turn around, a college boy in a shirt matching the girl's dress appeared with a yellow electric cart. He headed for my suitcase as if guided by ESP and drove me away. "We're going to Tahiti," he said.

"I've just come from there," I answered.

"But we're not there yet," the boy replied, a bit confused. (I had just come from the *real* South Pacific.)

In Disney World, fantasy and reality are tangled. On the monorail, a disembodied voice said, "Our destination on the Highway in the Sky is the Magic Kingdom." In Florida sunshine, the enchanting fairy-tale castle looked like Neuschwanstein, Ludwig II's melancholic extravaganza in Bavaria, minus the Alpine backdrop. And though the buildings are lying about their age, the people looked happy and relaxed, their smiles were "for real."

Doggies deluxe

At Disney World, the Kal Kan Kennel Club is run like a luxe hotel. Attendants in starched white, registering the pooches, list the pets' names, diets, meal hours and also speak gently to them.

Florida sky bearings

When my airplane reaches cruising altitude, where the light dazzles and we are skimming over ruffled cotton-white clouds beneath a canvas-blue sky, I really settle down and get my sky bearings. On a recent trip to Miami, I thoroughly enjoyed the flight aboard Eastern's fat-bodied plane called L-1011; it had the airiness and non-claustrophobic feeling of a 747. On the arm of my chair (economy), I had a control panel with push-button comforts: for lights and air, for reclining, and—my favorite one—for contouring the back of the chair. (You feel somebody is putting a baby pillow just where you need it.) Eastern now offers each economy-class passenger two drinks "on the house" and earphones at no charge for listening to stereo music and/or the ninety-minute movie. A real windfall. These same good things happen on most flights from New York to or from Tampa, Orlando (Disney World), and West Palm Beach. On the plump L-1011, all seats come in twos.

IS HERE



After a parade in the Magic Kingdom led by a live, pretty Snow White, a clean-up crew brings up the rear, swooshing up the popcorn crumbs with giant vacuum cleaners.

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Safety Harbor Spa—built on Tampa Bay over health-giving Espiritu Santo Springs—for complete restoration: medical exams, diet/exercise programs, beauty treatments—plus tennis, golf, dance classes, ceramics. . . . Nearby, **Innisbrook**, spanning one thousand cypress-y acres: three golf courses, thirteen tennis courts, five swimming pools, free-roaming peacocks, total tranquillity.

KEY PLACES

Bonefishing off the Florida Keys is sensational. On Duck Key—with the Gulf of Mexico on one side and the Atlantic on the other—the Indies Inn is particularly well equipped for sport fishing, provides guides and gear: skiffs, tackle, and bait.

Going down to the Keys or on the return leg, stop at Cheeca Lodge, a freshly revamped fishing resort at Islamorada.



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food

By Arthur Gold and Robert Fizdale

Quick, easy, year-long adaptable omelet recipes from France's top chef Paul Bocuse—pictures on pages 124-125

Paul Bocuse's Menu for Friends

Omelet with the season's garnish (recipes below)

Salad with Walnut-Oil Dressing

Peach Porcupines

Bocuse's favorite menu for four is quickly prepared, in reverse order. Half an hour before serving time, prepare the garnish for the omelet, then the dessert, then the salad, which of course should not be dressed until the moment before serving. Your guests for this informal meal already should be at the table, finishing the last drops of Bocuse's refreshing apéritif—chilled French champagne with a bit of raspberry syrup and a few drops of *eau de vie de framboise* (French raspberry brandy)—while the omelets are being prepared.

For the omelets, double Bocuse's recipes; having prepared the garnish first, cook the omelets in 2 batches.

For the salad, 15 minutes before serving time, with your hands coarsely tear a mixture of washed and dried salad greens, such as Bibb or Boston lettuce, curly escarole, romaine, etc. When ready to eat salad, dress with 1 tablespoon of French wine vinegar, 4 tablespoons of imported French walnut oil, a bit of salt, and a generous twist of freshly ground pepper.

There is no question in Bocuse's mind that this simple menu can only be improved with a resplendent and varied platter of French cheeses, accompanied by a crusty French bread, served between the salad and the dessert.

Some Paul Bocuse tips for making omelets:

- Do not use new-laid eggs. The eggs should be at least 2 or 3 days old. (We assured him that most of us would not have any problem *there*.)
- Use 2 eggs per person for a plain omelet. For an omelet with a substantial garnish, 3 eggs for 2 people are enough.

● Never use more than 6 eggs at a time. If you are making omelets for more than 3 people, make them in several batches.

● Use a black iron omelet pan. Never wash it, but scour it well with coarse salt after each use and use it only for making omelets.

● Never beat the eggs too far ahead of time. Just before cooking an omelet, beat the eggs lightly with a fork just till yolks and whites are combined but still viscous.

Bocuse's method:

Break the eggs into a bowl. Season with salt and freshly ground pepper. Beat lightly with a fork (20 to 30 seconds).

For a 2- to 3-egg omelet, put a tablespoon of butter in a 7-inch omelet pan over high heat. Tilt pan so that butter coats sides and bottom of pan. When butter foams, subsides, and is just about to turn slightly dark, add the beaten eggs. As the omelet begins to thicken around the edges, scrape the edges toward the center with a fork to insure even cooking.

When the omelet is done to your taste (Bocuse feels it should be a bit runny in the center), let it sit over the heat for 2 seconds to set. Then, tilting the pan forward with your left hand, run the fork around the edges of the omelet to make sure it is not sticking. Still tilting the pan forward, tap the handle of the pan sharply a few times with your right hand to dislodge the omelet. Add another teaspoon of butter to the pan (the *dorure* or gilding); when butter melts, roll the omelet onto a warm platter. Adjust its shape if necessary and rub another bit of cold butter stuck onto the tip of a knife over the omelet (called the *vernissage* or varnishing).

"Like a painting in a gold frame, an omelet should be gilded and varnished. Practice makes perfect," said Bocuse.

Spring Omelet with Asparagus Tips

(Omelette du printemps aux pointes d'asperges)
two servings

Garnish:

12 stalks asparagus (tips only, the top 3-4 inches of each stalk)
Butter
Salt and freshly ground pepper
Juice of half a lemon

Omelet:

3-4 eggs
Salt and pepper
Butter

Plunge asparagus tips into rapidly boiling water and cook till tender but still quite firm. Do not overcook. Drain on paper towels. Place asparagus in a warm dish, put a tablespoon of butter on top, season. Keep warm while you make the omelet following Bocuse's method opposite.

Roll the omelet onto a warm oval platter. After you have brushed the top of it with butter, make an incision lengthwise down the center. Insert some of the asparagus tips into this incision and arrange the rest around the omelet. Squeeze lemon juice over the asparagus tips.

Summer Omelet with Herbs, Fresh Tomato Sauce

(Omelette d'été aux fines herbes, sauce tomate)
two servings

Tomato Sauce:

1 strip bacon
Butter
1 medium-size onion, finely chopped
2 medium-size very ripe tomatoes
Salt and pepper
Sugar and nutmeg
1 teaspoon chopped fresh basil

Omelet:

2 tablespoons mixed chopped fresh herbs (chives and parsley or a mixture of chives, parsley, tarragon, and chervil)
4 eggs
Salt and freshly ground pepper

First prepare tomato sauce: Blanch bacon in boiling water for a minute, drain, and chop fine. In a heavy saucepan with a tight-fitting cover, sauté bacon and onions in 2 tablespoons of butter till onions are translucent. Wash tomatoes and cut into eighths. Put them into the saucepan with the onions and bacon; add a bit of salt and pepper, sugar and nutmeg, and simmer, covered, over lowest heat 15-30 minutes.

Occasionally mash and break up tomatoes with a wooden spoon as they cook. As soon as they are broken up enough to look like chopped tomatoes, remove cover, add basil, raise heat, and cook, stirring constantly, till the consistency of a fairly thick puree. Pass sauce through
(Continued on page 68)



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food

CONTINUED FROM PAGE 67

food mill or sieve, stir in a tablespoon of butter, and keep warm while you make the omelet.

Follow Bocuse's method (see page 66), adding one tablespoon of the chopped herbs to the eggs before you beat them. Sprinkle remaining herbs over finished omelet on warm platter. Pour tomato sauce on and around omelet and serve.

Bocuse's Tip: Herbs have more taste if they are not chopped too fine; and they should always be chopped just before using. Cutting them with a kitchen scissors is the best way to do them. "Nothing is more tasteless than a bowl of finely chopped parsley that has been standing around the kitchen all day."

Autumn Omelet, Grandmother's Style

(*Omelette d'automne à la façon de ma grand-mère*)
two servings

Garnish:

2 green apples (or 1 apple and 1 pear),
peeled, cored, and cut into ¾-inch cubes
Salt and freshly ground pepper
Butter

Omelet:

3 or 4 eggs
Salt and freshly ground pepper
Butter

In a separate pan, sauté apple cubes, seasoned with salt and a generous twist of pepper, in butter over medium heat. Turn them occasionally and cook till tender but firm and golden brown on all sides. Keep warm while you prepare the omelet, following Bocuse's method (see page 66).

Turn omelet out onto a warm platter (Bocuse likes to arrange this particular omelet into a square shape once it is on the platter) and arrange the cubes of sautéed fruit all around it. Optional garnish: A few thin slices of unpeeled apple can be sautéed for a minute or two along with the apple squares and arranged in an overlapping row on top of the finished omelet.

Winter Omelet with Onions and Bacon

(*Omelette d'hiver aux oignons et lard*)
two servings

Garnish:

4 slices bacon
1 medium-size onion, sliced, then
separated into rings
Salt and freshly ground pepper
Butter
1 tablespoon chopped fresh parsley

Omelet:

4 eggs
Butter
Salt and pepper

Blanch bacon in boiling water for 1 minute. Drain and dry on paper towels. Sauté onion rings in about a tablespoon of butter; season them lightly with salt and generously with pepper. After a minute or two, add blanched bacon slices, which you have cut crosswise into ¼-inch strips. Sauté until bacon is fairly crisp and onions are golden and translucent but not brown. Keep warm while you prepare the omelet following Bocuse's method (see page 66).

Instead of rolling the omelet, slide it as it is onto a warm round serving platter. Arrange the onion rings and bacon strips on top of the omelet and serve garnished with chopped parsley.

With characteristic exuberance, Bocuse made us an extra dessert omelet.

Strawberry Omelet

(*Omelette aux fraises*)
two servings

Garnish:

2 cups fresh strawberries
Sugar to taste
Juice of half a lemon

Omelet:

4-5 eggs
Pinch of salt
¼ teaspoon sugar

Cut 1 cup of berries vertically into halves. Sprinkle lightly with sugar. Put remaining berries through a food mill. Stir in sugar and lemon juice to taste. Or blend the second cup of berries, sugar, and lemon juice in a blender till pureed.

Make an omelet following Bocuse's method (see page 66), substituting sugar for pepper. Roll out onto a warm platter. Arrange berries (cut side down) around the omelet and pour strawberry puree over berries. *Note:* Paul Bocuse makes his dessert omelets larger than his other omelets.

Peach Porcupines

(*Hérissons de pêches*)
four servings

½ cup slivered almonds
1 pint fresh raspberries (or 1 package frozen raspberries)
About ½ cup sugar (more or less to taste)
1-2 teaspoons *eau de vie de framboise*
(French raspberry brandy), optional
4 perfectly ripe large peaches
(Bocuse prefers white peaches)
1 lemon

Toast almonds on a lightly oiled or buttered baking sheet in a low oven for a few minutes till they are light golden brown. Watch, as they burn easily. Remove and drain on paper towels.

Prepare sauce: Force the fresh raspberries (or defrosted frozen berries) through

a sieve and discard pips. Put mashed berries into a blender with sugar and raspberry brandy (if using frozen berries, omit sugar). Blend on high speed for 3 minutes. Chill. Taste and add more sugar if desired.

At the last moment, peel peaches, cut in half, discard pits. Sprinkle peaches with lemon juice to prevent discoloration and arrange them, cut-side down, on a glass platter. Stick them all over with almond slivers (like the bristles of a porcupine). Pour a bit of the sauce over all and the rest around the peaches.

Paul Bocuse's admiration of American women is only slightly more intense than his admiration for American beef, which he feels is the best in the world. Here is his quick, extravagant way to prepare a variation of the classic French *pot-au-feu*.

Boiled Beef with Strings Attached

(*Boeuf à la ficelle*)
eight to ten servings

4 pounds filet of beef
1 pound carrots, peeled and cut into ¼-inch strips
1 pound turnips, peeled and cut into ¼-inch strips
6 medium onions, peeled and stuck with one clove each
6 leeks, white part only
2 celery hearts (or 2 bulbs of fennel, cut into quarters)
3 tomatoes, peeled, cut in half crosswise, and gently squeezed to remove seeds and juice
1 sprig each parsley, tarragon, and chervil
(or 3 sprigs parsley)
12 peppercorns
Salt to taste (about 1 tablespoon coarse salt
or 2 teaspoons table salt)

Croutons:

12 slices French bread, cut ½-inch thick
6 tablespoons grated imported Swiss cheese

Have the butcher prepare the beef filet as if for roasting, that is, tied with strings to hold its shape. Ask him to tie an additional long loop of string to one end to facilitate removing meat from pot. The meat must be left out of the refrigerator for 3-4 hours before cooking. (Note: For a richer bouillon, ask the butcher to give you 2 marrowbones which you add to the pot with the meat. However, you will have to skim the bouillon more frequently.)

Put 3 quarts water into a large copper, earthenware, or enamel pot; add all the ingredients except the meat and crouton ingredients. Bring to a full boil; boil 5 minutes.

Add meat, looping string over pot handle so that you can easily pull it out of the pot. Cook 5 minutes. Lower heat to a slow simmer; skim. Ten minutes per pound should be enough as the beef should be rosy inside. The first time you make this recipe, pull the meat out of the pot after 35 minutes and test for doneness by slicing off a bit of the end; it should be done.

While the meat is cooking, prepare croutons: Toast bread slices on one side under broiler, turn over and sprinkle generously with grated cheese. Toast till cheese is just melted. Remove from broiler and lower oven heat to lowest point.

Remove meat to a platter. Remove vegetables with a slotted spoon and arrange around the meat. Spoon a bit of bouillon over all and keep warm in low oven. Pour the bouillon through a sieve into a heated tureen. Correct seasoning and swirl in a tablespoon of butter. Serve the delicate, light bouillon as a first course, putting a crouton into the bottom of each soup plate and pouring the hot bouillon over it.

For the second course, slice the meat and arrange it on the platter with the vegetables around it. With it, serve bowls of coarse salt, Dijon mustard, gherkins (French *cornichons*, Des-saux brand), and cocktail onions in vinegar.

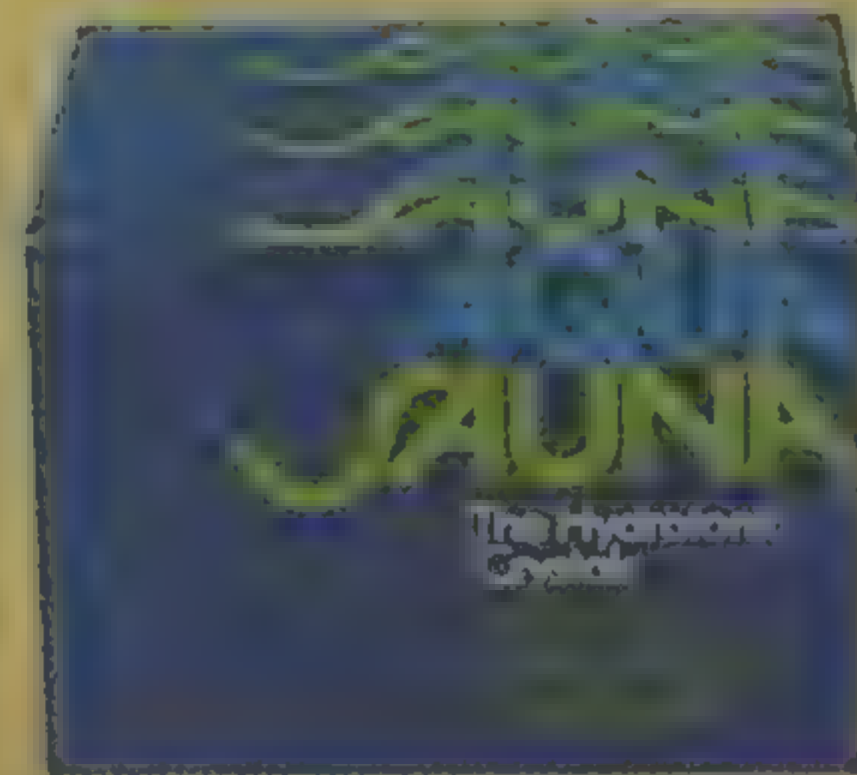
Restaurant Paul Bocuse at Collonges-au-Mont-d'Or, nine kilometers north of Lyon—a fifteen- or twenty-minute taxi or automobile ride following the banks of the Saône River (Rtes. D. 433 and D. 51); closed August. Telephone: (78) 22-01-40.

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health

By Melva Weber

More potent men . . . better eyesight for all . . . helping hearts . . . plus some vital warnings

■ KEEP MEN SEXY

The male sex hormone testosterone, once given to treat loss of sexual function in men but virtually ignored for some years because the rate of success was low, is making a comeback as a treatment for impotence. For a time, most loss of libido, or sex interest, was considered entirely psychological. Now the hormone treatment is back, according to Jerome M. Feldman, M.D., of Duke University Medical School in Durham, North Carolina, because improved techniques for measuring hormone levels make it possible for the doctor to distinguish a true hormone deficiency from an emotional problem.

In *Emergency Medicine*, a doctors' magazine, Dr. Feldman pointed out to fellow physicians that male patients who have repeated hernia operations may, because of decreased blood flow to the genital area, suffer hot flashes and sweats just as some menopausal women do, with inability to perform sexually into the bargain. In these cases, there's a very good chance of hormone treatment's clearing up the problem.

"Doctors now can tell a male hormone deficiency from an emotional problem"

■ A CONTACT LENS FOR EVERY EYE?

More and more of us—well over a million—are wearing contact lenses to correct faulty vision, according to Michael A. Lemp, M.D., of Georgetown University School of Medicine, Washington, D.C. Improvements in comfort and in eye correction, more kinds of contacts for more eye conditions, all make for the growing popularity of contacts. People past ninety wear them; the with-it crowd likes them tinted green, blue, grey. Your ophthalmologist is the person to recommend the best choice of the two major types—soft lenses or hard. Soft lenses must be kept moist, require some special care. They are in increasing use following cataract surgery, for relieving the "dry-eye" symptom, for healing some eye diseases by keeping medicine in contact with the eyeball.

Robert J. Morrison, M.D., a developer of the soft contact lens and author of *The Contact Lens Book* (HRL Publishing), foresees the day when we can wear our contacts, hard or soft, around the clock. Some wearers keep them on at night now. Not recommended, said the doctor.

Among contact-lens wonders now in use: Contact bifocals, contact prism lenses for special corrections, contacts to correct crossed eyes. There's also a new soft-lens cleansing fluid. There's an eye-correction procedure, orthokeratology, that uses contacts to reshape the curvature of the eye—not yet fully evaluated for effectiveness, said the National Eye Institute. The contact of tomorrow: oxygen-permeable hard lenses for long wearing periods; a new, semi-soft lens for vivid eyesight, great comfort.

■ V.D. FIGHTS BACK

Gonorrhea, a disease that was considered almost universally curable with penicillin, has turned up in a new strain capable of making an enzyme that destroys penicillin. This does not mean, however, that the altered strain of *Neisseria gonorrhoeae* is not treatable. So far, the few cases of the new gonorrhea have been handled successfully with alternative antibiotics, spectinomycin and tetracycline. Most important, according to the U.S. Center for Disease Control, is that doctors follow up by retesting patients seven to fourteen days after standard treatment is completed, so that any infection still present can be knocked out by other means.

■ DELICIOUS HEART BUILDERS

Doctors in Poona, India where the cuisine includes lots of pungent vegetables, have decided that generous amounts of onions and garlic may protect against atherosclerosis, the buildup of fatty plaque in blood vessels. Dr. G. S. Sainani, Dr. D. B. Desai, and Dr. K. N. More tested three groups of volunteers; vegetarians eating lots of onions and garlic, vegetarians eating some but very little onions and garlic, and some vegetarians who ate no onions or garlic at all.

"The people with the healthiest blood were those who ate the most onions and garlic"

The subjects were all healthy and closely matched except for their differences in onion-garlic eating. Careful blood measurements of the major substances associated with blood-vessel plaques—cholesterol, triglycerides, lipoproteins, phospholipids, and fibrinogen—told the story. The best, lowest scores in these blood factors were among the people who ate the most onions and garlic. How much? About nine medium onions and at least six fat cloves of garlic per week.

■ ASPIRIN'S STAND-IN: OVERDOSABLE

Acetaminophen, an alternative to aspirin that is generally safe and effective, can be dangerous in large doses, warned Brittain McJunkin, M.D., Pittsburgh, Pennsylvania, in *The Journal of the American Medical Association*. In excessive amounts, Dr. McJunkin reported, the aspirin substitute can cause potentially fatal liver damage. Acetaminophen poisoning is a frequent cause of liver failure in England, said Dr. McJunkin, and overdoses may be on the increase in the United States.

In a fast follow-up, U.S. scientists are already working on an antidote for aspirin-substitute overdoses. The drug N-acetylcysteine (N.A.C.), already in use for breathing disorders, has been tested in laboratory animals by Dr. Elliot Piperno and Dr. Daniel A. Berssenbrugge, toxicologists at McNeil Laboratories in Fort Washington, Pennsylvania. It works rapidly, they reported, to stop liver damage and possible death from excessive use of the drug.

■ PLAGUE ON OUR HOUSES: THE REAL ONE

The Black Death of the Middle Ages is with us yet, though now treatable by antibiotics. Human plague, carried by fleas from infected rodents, has had a resurgence; it's not epidemic, but, left untreated, the disease is fatal to about three out of ten victims.

Alan Barnes, M.D., of the Government's Center for Disease Control branch in Fort Collins, Colorado, warns us not to go near an evidently sick wild animal, never to touch a dead one. If a normally shy animal allows you to come near, consider it sick and stay away, Dr. Barnes suggested, in *The Journal of the American Medical Association*. Watch for warning signs in infected areas.

You're a woman, not a duck.

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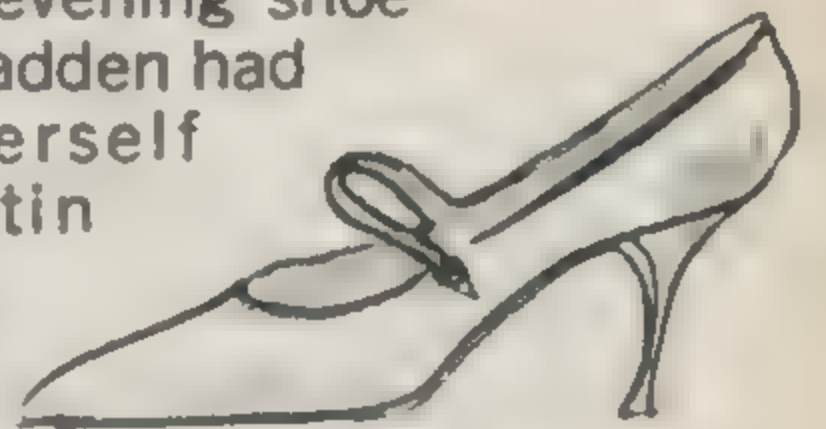
fashion flashes

All the new ways
to give legs a lift—
from color to
gold to wrapping...

Great looks for legs-and-feet—news in Paris, Milan, N.Y.

Key in Paris—the flat gold sandal at Dior, *above* (\$65, at Charles Jourdan). And *right*, Saint Laurent's gold-piped slingback, gold wrapping the ankle.

To watch for: the pretty evening shoe Mary McFadden had made for herself first—white satin with a thin strap, curved heel.



For boot lovers

Everyone needs these—good-looking, waterproof boots. Sleek rubber in black (1) and in taupe (3). \$40. Bergdorf Goodman. And a new turn on the Newmarket boot—beige canvas/brown rubber (2). \$25. At Henri Bendel.

Jade Albert



Legs in Paris wore color color color—bright tights and leotards, stockings, sandals. One reason: color was the perfect winter "tan" with all the bare beach-dressing (something to keep in mind, if you're heading for the sun now!).

A SNEAK



At Ungaro—the most exuberant, colorful collection down to feet and legs! His shoe-boots: a leather T-strap on canvas—green on white, red on black.

Always—some of the best socks are men's socks—long and warm and great patterns: argyles, tweeds, cables. Try them! Here, a navy wool/nylon stretch sock in bird's-eye pattern—fits everyone. \$5. Paul Stuart.

Brilliant Castelbajac "sock-dressing"—one foot, yellow; one in his terrific shade of sky blue!



Castelbajac boots: the feet that went with his jogging pants—soft leather-strapped canvas boots on a molded rubber sole—white/beige/butterscotch; olive/natural/butterscotch.

In Milan, Complice's charming summer/resort sandal—a flat gold-piped thong, wrapped and tied. (A dream with long gauzy peasant skirts!)

At Chloé, Karl Lagerfeld's sensational beach look: the wrap-and-tie top/bikini-bottom bathing suit. And the lift of a wedged espadrille!



In the ready-to-wear collections, a variety of lengths from above the knee to just above the ankle. But never longer—you were always aware of feet and legs. And of the wonderful new shoes the designers showed to "finish" the look. *Above*, the high-heeled gold sandal at Dior—just two *thin* braided strips (\$75, at Charles Jourdan). . . . *Left*, Saint Laurent's new gold-laced espadrille on a high heel.

Bob Krieger



For warm weather

Pretty new way to show pretty feet: Geoffrey Beene's slide-in-to sandal—clear vinyl on a patent sole-and-heel. Feb., at Neiman-Marcus.

places

Harvey Boyd

Why the rich look different from you and me.

You cannot help but notice her. There is an aura of difference that goes beyond expensive clothing, or being beautifully endowed by nature. And nowhere is this more evident than in her skin.

Because she, like many other women, had the good fortune to first discover Orlane on her trips to France.

Needless to say, it was almost no time at all before Orlane became an indispensable part of her beauty regime.

For one of Orlane's many achievements in the field of skin care is their Crème Hydratante Fluide. A moisturizer that has been called dramatically and dynamically different. Yet, suitable for women with normal to dry complexions.

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Crème Hydratante Fluide: This delicately textured moisturizer enjoys a rather unique shark base formulation to help replenish moisture and provide skin with a smoother, more youthful appearance.

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What

VOGUE'S POINT OF VIEW
JANUARY 1977

to look for in

**Big news
first:**

fashion

'77

There is a Waistline! And it isn't happening all by itself; it brings a lot of change along with it. It brings a new turn—a softer, more romantic turn—to the mood of clothes; **a new line to the entire body, head to foot...**

...there are differences all across the board. This one is major: it is *not* a 1950's waist-cinched waist. It is defined and pulled in and held—*lightly*. Saint Laurent did it with laced bodices and corselets that were thin as cotton hankies (you couldn't get away with a Band-Aid underneath!). Halston did it with a sash. Lagerfeld did it with a little vest with ends that wrapped. Dior with a cummerbund. The Italians with pareus and sarongs. **Everybody waisted—no-body cinched!**

Slide is a '77 word. As in soft, slide-y textures—handkerchief linen, dishtowel linen, Madras, percale, all the naturals—textures with a certain crispness, but no starch.

As waistlines narrow, volume appears...start to look for: an abundance to hair (and with that is going to come a charming earring!)...Instead of shirty shirts, think soft, small blousing blouses and sweaters like little peasant blouses with **slide-open necklines** (and with these comes something more ornamental at the neck—leaves of porcelain sliding on the skin, leaves of gold)

If you're a suit-collector, this year's **collectible** is a little blouson of a sweater that comes just to the waist and a skirt with a breeze of pleats.

The only way you'd want to see a tailored jacket this year: the way the Italians did it—a touch on the big side and shirt-soft over a cotton print peasant skirt (and for easy-evening, with nothing underneath but a scrap of bandeau).

Look for—own!—**a fuller skirt.** And remember, nowhere is it written that it has to be a dirndl—soft pleats give fullness, gores give fullness. (To look for—but not right away: the fuller, shorter skirt—a pretty summer thing.)

Go for a shoe that really lifts your foot off the ground—a high, high espadrille; a high-heeled sandal—and wear it with everything, maillots to peasant skirts to pants.

Just in case you thought pants were out of the picture, never!—good fashion casts a long shadow. But **the pants to look for** are narrower—jeans-narrow, if you're in that kind of shape.

To have for evening: a pair of silky peg-top pants, bias cut and falling on the leg like a narrow silk sleeve. Put a gold lamé cummerbund around your waist, add a very bare sandal with a very high heel...**and have a wonderful new year!**

*There is a bosom...
there is a waist...
there are legs...*

Above all, there are wonderful clothes to wear—and they aren't what you've been wearing for the last five years. There are *differences*—new shapes, new lengths ...new delights!

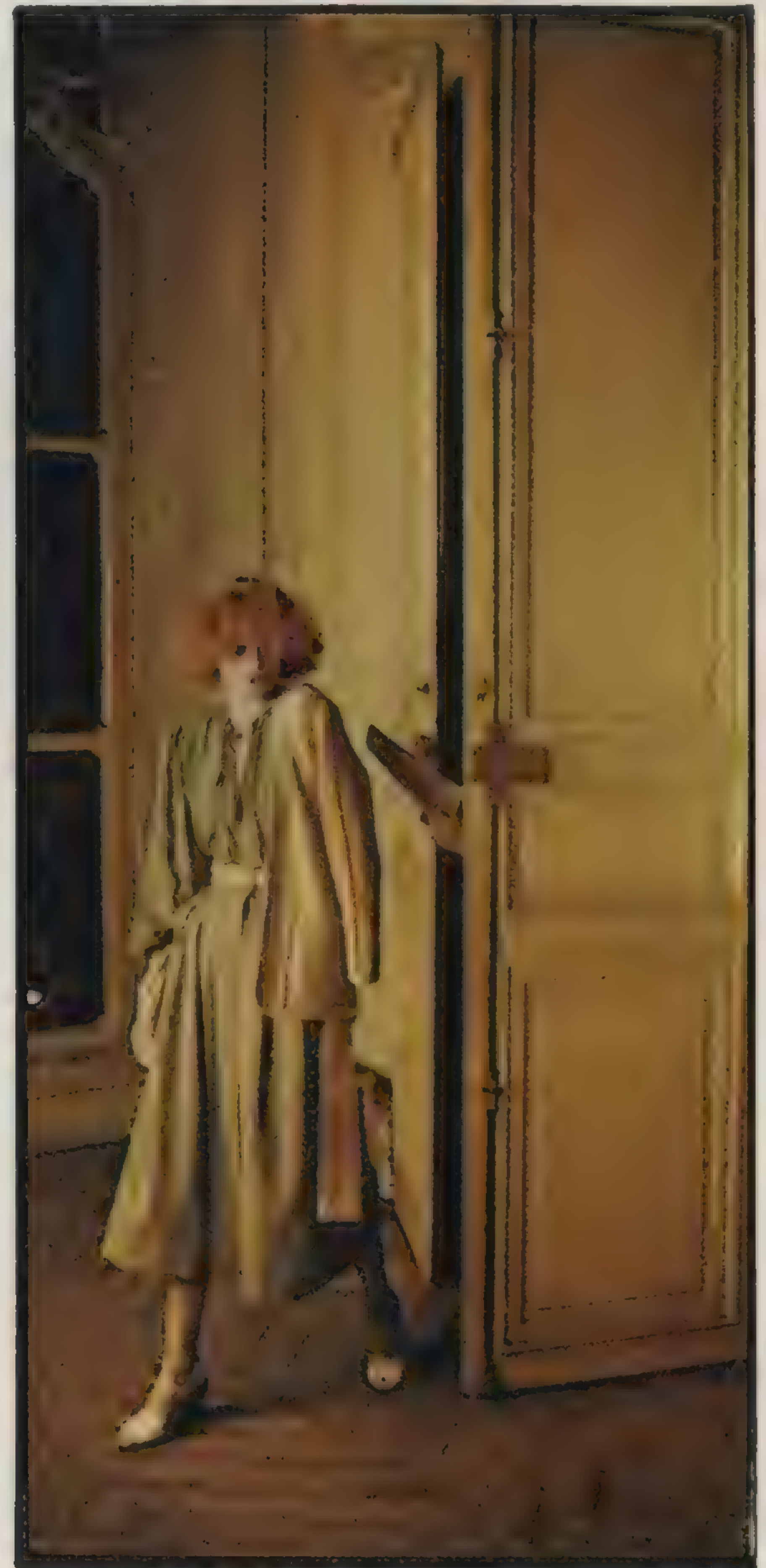
Lagerfeld did it with a "waist-maker." . . . and it's one of the most charming devices ever to change the shape of clothes, *right*: you slip it on like a little gilet, and the ends get wrapped and wrapped—instant waistline! Here, in white-dotted black crêpe de Chine over a crêpe de Chine T-shirt and skirt (other times, other ways—see next page).

. . . And he did it with a hemline, *this page*: the prettiest short dress in Paris (it doesn't say short is it from now on; it says *this* short dress is a charmer)!—a flirt of tiny pleats and a pleat-tied halter top in magenta crêpe de Chine. All, Karl Lagerfeld for Chloé. Stores, next page. With all the Paris news, these 8 pages: Hair, Mod's Hair; makeup, Jacques Clemente of Elizabeth Arden.



The lace-up bodice—waist-holding, body-defining, terrific to own! *Left*, in black cotton with white cotton Bermudas and a marvelous flowered silk shawl (bodice, \$190; shorts, \$125)....In ink-blue poplin with matching dirndl under his great new smock of a jacket in black poplin (bodice, \$140; skirt, \$175; jacket, \$210).... The laced black corselet—with red!—his chiffon off-the-shoulder top, flounced-and-embroidered skirt (corselet, \$110; top, \$175; skirt, \$285)....In another mood, *below*: the gutsy walk-through whipcord skirt, with a wonderful soft collarless cashmere top, knitted stripe cardigan (skirt, \$260; top, \$425; cardi-

gan, \$95)....*Opposite*, big skirts and petticoats, shawls to wrap, the bodice and corselet—the most romantic, most modern turn to evening. In the background, the black peasant top and corselet, with a big red-flowered chintz skirt, red taffeta petticoats, red-flowered shawl (top, \$210; skirt and petticoat, \$500)....And, reflecting—the gold-edged bodice with double dirndls—black cotton edged in gold ribbon, ruffled black taffeta (bodice, \$215; both skirts, \$620). All, both pages, late Jan., at Saint Laurent Rive Gauche, Boutique Femme, N.Y.; Washington, D.C.; Atlanta; Sakowitz; I. Magnin. All prices approximate.



Deborah Turbeville

PARIS '77—the news

*Saint Laurent:
A bodice, a corselet...
and lots of options*



Always the waist... and sliding necklines!

PARIS '77—the news



CHLOÉ

GIVENCHY



At Chloé, *left*, three versions of Lagerfeld's waistmakers: From the left, teal-blue silk to slip under his salmon linen jacket (\$1,050) . . . the crêpe de Chine print (close up, last page) over a T-shirt and print skirt (\$1,160). . . . For evening, his black crêpe de Chine waistmaker over the most ravishing dinner dress in Paris—stone crêpe de Chine with a sprinkling of silver bugle beads (\$1,100). Saks Fifth Avenue; Nan Duskin; Barton/Sligh's; Martha Palm Beach; Bal Harbour; Claire Pearone; Neiman-Marcus; I. Magnin.

Givenchy did it with color, *above*: shades-of-blue chiffon, waistbanded in yellow print. (\$695). Bergdorf Goodman; Barton/Sligh's.

At Dior, Marc Bohan's cummerbund! *Opposite*, gold lamé over a white cotton caftan (\$480, late Jan., Bergdorf Goodman) . . . and the gold-and-white striped cummerbund to turn the look of white silk shirt-and-skirt dressing (\$840, late Jan., Saks Fifth Avenue). Both late Jan., Barton/Sligh's; Sakowitz; Giorgio. All prices approximate.



Charm and wit... that's what it's all about!

PARIS '77—the news

CASTELBAJAC

Sonia Rykiel, *left*—all narrow—all palest tints of blush. . . . The blouson sweater (\$100), drawstring wool jersey pants (\$170), and mohair sweater-coat on a shoulder-strap (\$170). . . . The most beautiful neckline in Paris—the low, wide, rounded V—on her body-tunic (\$190), over rolled pants (\$130). . . . The unbuttoned polo-neck tunic (\$165) over ankle pants (\$145) with a mohair sweater-coat (\$315). Mid-Jan., Bloomingdale's; Hattie, Dayton's.

Castelbajac's inventiveness, *above*: his reversible poncho (\$95) inflates (instant water wings!)—so does the back of his blue-hooded yellow rain-

coat (\$95)—for warmth, flotation, or fun. Both, March at Bloomingdale's; Dayton's.

Valentino's show-stopping white cottons, *right*. . . . Off-the-shoulder dotted Swiss (\$85), shawl-tied over a lacy skirt (\$315) and narrow pants (\$140). . . . Lacy apron (\$165), flounced peasant skirt (\$260). . . . Peasant-sweater (\$175), wrapped dirndl (\$135), narrow pants (\$140). . . . Small straight vest (\$120) over a striped-white shirt (\$165), narrow pants (\$140). March, Valentino Boutique, N.Y.; Nan Duskin; Martha, Palm Beach, Bal Harbour; Claire Pearone; I. Magnin. All prices approximate.

SONIA RYKIEL





Saint Laurent: women loved it,

Vive la...!

No question. There were differences, and not just subtle differences in the weight of fabrics or the width of pants.... There was a difference in the look of hair; the stand-out models had hair that looked as though it could take off in the breeze: longer, fuller, *more*.... There were throats—and shoulders—and necklines that sort of slipped and slithered and fell.... And—big And!—there was a body. Especially there was the top of a body, head to waist. The waist is key!—and not in a tight, darted '50's way. It's held. It's wrapped. It's pulled in with something. It is *there*!

Bodies revealed in all kinds of subtle—and not so subtle—ways: bathing suits cut ultra-high on the leg (Lagerfeld's wrap-top bikini—fantastic!); tunics bloused so high that the bottom of your bottom becomes a whole new fashion focus!

Instead of...

Instead of blazers, there were soft, shirty, collarless smock jackets. And instead of jackets: charming little gilets (trans.: vests).... Instead of T-shirts: sweaters—or soft blouses—or soft peasant tops.... Narrow pants instead of pleated trousers. Shorter pants rather than long (i.e., to the ankle or slightly rolled). The only full pants: Zouave-full and ribbed to the ankle—or to just below the knee.

It started with Yves...

Not that everyone is doing a Saint Laurent number—on the contrary, there was a terrific individuality of looks. But what he does tends to give designers the courage to do their own thing. *His* own thing is very simple: sexiness, gaiety—deliciousness!... *From the left:* Closeup of his waist-making, bosom-accenting laced bodice, with a ruffle wrapped at the throat. *Inserts below,* his black terry beach caftan piped in gold; the black bodice with white Bermudas—and a marvelous white mantilla. *Center,* Yves' flirtiest short dress—black pleats and feathers, waisted in color. *Inset top,* best new beach cover—the hooded terry tent over a terry romper. *This page,* his can-can number: the bodice, the skirt, the ruffled hem—the sexiest shoe of the year, with satin ribbon wrappings!

Reginald Gray

and the men went nuts about it!

Quick takes... easy delights

The Dior girls in their wide, waist-whittling gold Lurex cummerbunds . . . on long dresses, short dresses (the knockout summer dress-look: the short white cotton caftan, gold cummerbund, flat strip of gold sandal); the gold cummerbund at the waist of his narrow gabardine pantsuits—it made everything new! . . . The off-the-shoulder red chiffon blouse and short flounced dirndl, pulled at the waist with a midriff-wide black corselet—Saint Laurent, *naturellement!* . . . Valentino's thing for aprons—he tied them over everything (it's how he turned the look of his pyjamas: soft, shirty, collarless tops; narrow pants; and the apron, matching or not, in a bright, small, beautiful silk print—yellow and violet, green and violet). . . . The instant allure that comes of wrapping a waistmaker on the simplest dress or top and skirt—i.e., écru top, black pleated skirt, and a crêpe de Chine waistmaker in jade. It's Lagerfeld's prettiest-ever device—for the line, for the touch of color it adds. . . . Ungaro's Beacherinos in brilliant cotton tunics bloused up high (à la Greek boy), and the legs are bright, bright, bright. And the belts over which the tunics blouse are bright, bright, bright. You get the message: Color. Legs. . . . Meanwhile, back in the Tyrol . . . he did a whole bunch of adorable little quilted vests and boleros that he put over tucked linen shirts and dirndls and pulled together with wide brightly embroidered belts. Of all the Ethnic stuff bouncing around Paris, Ungaro Ethnic is the charmer! . . . And amid all the peasants and can-can dancers . . . amid all the deliciously sherbet-colored fitness-and-fresh-air-dressing of Casteljajac . . . in slides Sonia Rykiel, all low-key charm and narrow as an arrow. And with the most ravishing necklines ever seen on a sweater—they are to collect! And by the same woman who might also be collecting peasant tops—when there is so much variety, why lock yourself into one look? . . . Enjoy the options!

Sarong- wrapping!

The folklore mood is still rolling around Milan . . . double-panel peasant skirts at **Missoni**; long evening skirts in raw-linen stripes at **André Laug**, with little strapless tops of écru knit just snugged over, and big stripey shawls to fling around. . . . At **Basile**, the secret is not to get so carried away by the flowers and samba lines and Bahia hoopla that you miss the real point. Which is that **Muriel Grateau** has done a lot of wonderful clothes. And they're not for some mythic island paradise—you'd be happy to wear them anywhere in the world for summer. They are *charming*—the entire collection based on a hip-wrapped sarong or pareu, under which float marvelous little gauzy dresses or skirts with tiny tank tops or soft blousons slipping sexily off the shoulder. If you're thinking city/summer/restaurant—not to mention resort—don't miss it (and don't leave the store without the little hip-wrap; it turns the whole look!). . . . Everybody had something new to say about jackets—**Basile**, **Armani**, **Biagiotti**, **Genny**. Most sensational: **Gianni Versace's** oversize white blazers in light, light dishtoweling linen over breezy peasant skirts in tiny-flowered cotton.



The Italians

are com

(Watch Versace!—with this collection for **Complice**, and the one he did for **Callaghan**, he is the star of Milan!) . . . The Italians clearly believe every woman in the world has fabulous legs—shorts were all over! Some rolled up. Some—the prettiest!—tied in front like a pareu (at **Krizia**). And the prettiest *turn* on shorts: the little smidge of white jersey dress—Gianni Versace for Callaghan.

Shorts!



Bob Krieger




Jacket-dressing!

ing!



Beauty 77-Juliette

02



A sheer tint of color...
thicker-looking hair

CLEANER MAKEUP


Makeup now—fresh, glowing . . . it should give skin nothing but healthy color. What's out: anything that contours, covers up, shades natural skin tone. And every color is as soft, as sheer—as see-skin-through—as a piece of the finest batiste, e.g., *right*. The makeup to go for—if you can wear it, go for the thinnest makeup—all-over face color. It comes in three or four basic skin tones—not in a range of shades. For a degree of coverage, use a gel-based cream, the makeup Way Bandy used here. The way to apply makeup this sheer: For the barest coverage, apply makeup with a damp sponge. For more coverage, more color—use fingers to smooth makeup and blend. Another way to wear sheer makeup: with a fluff of transparent powder on top—when you reduce the shine, you up the degree of coverage.

LONGER HAIR

The new look of hair—it isn't sleek at the nape. Hair has length, it moves—with a new kind of shape, new proportion. What it takes to wear all the soft clothes you're seeing, clothes that slide on the body, that wrap . . . what gives clothes another dimension: thicker-looking hair that has the kind of volume at *left*, the way Suga did it. How long is the new length? Not past the shoulder. Which doesn't mean we're putting the damper on anything short. There *is* a short look for hair—one that's cut to the jaw, with the same fullness—the proportion—of hair that has length.

Clean-looking makeup, left—here, it's all 'Ultima' II Charles Revson. Over skin: sheer, minimal makeup—in this case, Cremegel Makeup in Natural Beige. The other coloring—Sheer Cinna-bud eyes softly shadowed with Classic Beige, Soft Sienna cheeks, Earth Brown lips, Russet liner. Makeup, Way Bandy; hair, Suga at Bergdorf Goodman. . . . The ribbon-tied camisole, right, with pretty calais-lace edging and matching boxer shorts, by Fernando Sanchez. Fashion details, next to last page.

Avedon





Symbol of the new look in fashion—1977, *right*: nothing is concealed. There is a waist, there are hips . . . legs—to the thigh!—are in view. And not only when you're in something as bare as the Halston maillot we're showing you here. Bareness isn't always the point. What is: Anything that slides-and-ties on the body, that pulls at the waist—reveals the body, reveals the line! Instead of thinking maillot, for instance, think Karl Lagerfeld's waist-tied top (we show it, page 79). It reveals—with a difference—as much of the body as anything bare. The difference is in the slip/slide of thin fabric, something that pulls at the waist, anything wrapped—a gold lamé shawl, for instance. When you're dressing in these kinds of clothes, covered is revealed. (And if you think things are going to change, think again—this is just the beginning . . . a preview of the look—what's coming—this summer.) . . . In a year of options in fashion, don't think your option is hiding under something peasant-y either. The trap: To take the fullness, you need a waist; you need hips to wear a skirt with a yoke. There's no getting around it: What clothes today need—a body in shape. *Note*: We're not saying thin. To wear these kinds of clothes, firm is what counts . . . having a waist

What reveals
your shape,
your line! —
anything that
slides, wraps,
ties on the body

Beauty '77—the news

WAIST, HIPS, LEGS IN VIEW

that's there, hips, legs well-toned and smooth, the best—arrow-straight—posture.

What's fun, what gets a body firm and in shape—the new way to exercise: dance. Whether it's jazz, modern, classical ballet, what dance does for the body—firms muscles, increases flexibility, and improves posture. In New York, one class to attend—at Milton Feher's Studio, 200 W. 58th Street, with jazz- and belly-dance teacher Lynn Martin. Two reasons we like it—Lynn Martin works individually with students to improve dance routine, teaches a series of concentrated movements for legs.

What continues the line, the look—the shape of the leg! What exercise can do for legs—firm them up, slim them down, and as you do—strengthen abdomen and back. To do at home, the leg exercises here—worked out by Gilda Marx who has an exercise studio in Los Angeles, California. . . . Exercise 1: Lie on floor with your back pressed flat—this is important. Support yourself on elbows. Keep right leg straight, left knee bent, with foot firmly on floor. Gently raise right leg as high as you can. Keep toes pointed. Lower leg. Do same other side. Start with 10 times, each leg. Work to 15. . . . Exercise 2: Take same starting position as you did in exercise 1. Instead of raising right leg straight,

bend it and bring knee first to your chest. Then raise leg, straightening it as you do (this helps slim the knee area). Lower leg straight to the floor. Do 10 times each side. Work to 15. . . . For hips, exercise 3: Sit on floor, legs straight in front of you, hands on knees. "Walk" forward using buttocks and thighs (lift right knee, then left as you do). Go forward 10 times, then reverse and "walk" backward 10 times. And please remember to check new exercise programs with your doctor.

The maillot to wear if you've got the shape—the aplomb! Right: Halston's sexy-looking wrap-and-pull maillot in "H"-printed navy on white. From Halston Limited Edition Beachwear. Of Antron nylon and Lycra, about \$40. At Altman's; Wanamaker's; Carson Pirie Scott; Robinson's, Calif. . . . The makeup to go for, left—the new coloring: warm peach (Chestnut) under the brow with soft silvery taupe shadow (Hickory), Bronze lip color. All Revenescence from Charles of the Ritz. Makeup, Way Bandy; hair, Suga at Bergdorf Goodman.







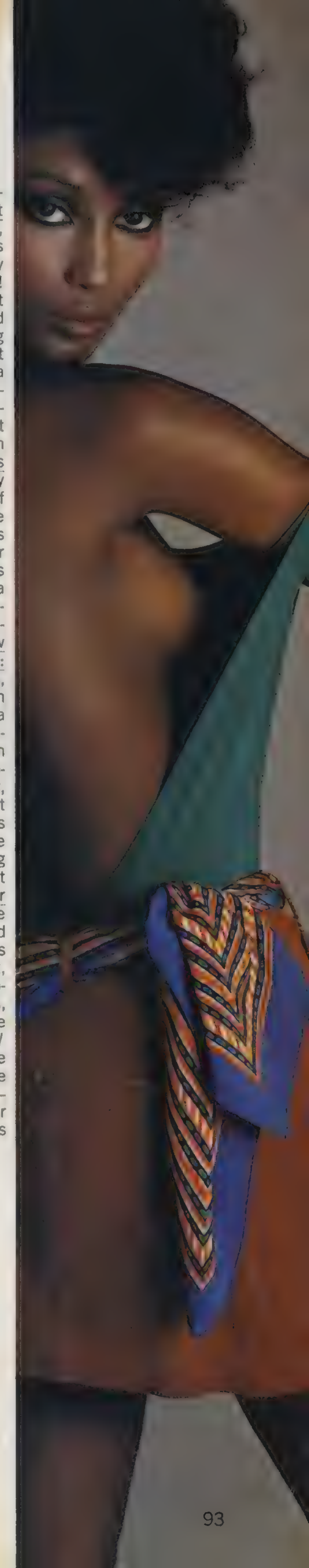
With the bareness in fashion—the new focus: a firm body, soft skin... breasts

What it takes to wear all the new bareness in fashion: Lingerie that doesn't constrict the body, that is soft, light, unconstructed—e.g., a bra that fits—it's essential when you're going from day into evening . . . into anything strapless! In the kind of bra that has straps that dig in, when you take it off, you're marked—and for hours afterward. It's one thing to wear lingerie that supports you, that gives a smooth line, but if it leaves a mark on skin, it's old-fashioned construction. Whether you need a wisp of a covering or more support—you can get it today without rigid construction—stretch fabric does it all. . . . To think about this year: a beautiful cleavage. What you may not know—the cleavage shows signs of aging at the same time and from the same things (the sun, moisture loss) as does your face. The reasons—it's another thin-skin area. And the sun always reaches it—in anything bare, open, in a V-neck tennis dress, for instance. To remember: Whenever moisturizing, sun-screening—put some *there*. . . . To know about breasts if you sunbathe nude: With the increase in nude sunbathing, doctors are seeing more breast-skin damage. Breasts need more than just a sunscreen; they need a sun-block protection. And always after the sun—use an emollient. . . . In the new kind of strapless that wraps-and-ties on the body, the front-lace bodice the way Saint Laurent did it—you don't want an excess—a bulge—of anything. You can't hide excess fat. All you do—with anything pulled on the body—is shift it, make it more visible. Best way to keep upper body, arms, a bosom in shape: exercise daily. One to do in the morning—stand straight, arms clasped together, elbows out to sides. Try to pull arms apart, then go the other way, push hands together. Straighten arms out to sides, pull back on shoulders. You should be able to feel chest, arm muscles tighten/relax. . . . Pretty skin. One way to give skin a glow: iridescent powder. The one we think gives the most beautiful shine—Estée Lauder's pale-gold dusting powder—new from her Private Collection . . . it's an instant skin-gleamer at night.

The makeup when you're in something bare, left—transparent makeup that's sheer enough. The one Way Bandy used here, Estée Lauder Fresh Air Makeup Base (Deep Bronze), with Tawny Apple cheeks, Sparkling Burgundy lips. Hair, Suga at Bergdorf Goodman. . . . Super bare, super pretty, right—the teal halter maillot and scarf-wrapped, thigh-high, copper skirt. To wear with three sterling-rimmed lacquer cuffs (closeup, left). Skirt, maillot: Donna Karan for Anne Klein & Co. Scarf, Yves Saint Laurent. Art Asia cuffs.

Avedon

Beauty '77—the news BARENESS



Dressing '77—the news

SOFT, SLIDE-Y TOPS—

news over everything

This stands for a top in '77, *left* — and for the mood of dressing right across the board! Small and soft, with a neckline that just slides open and falls away, it's Calvin Klein's cream cashmere "peasant blouse" of a sweater ...to wear with his white flannel pants (to wear with *anything*—it's this year's instant updater!). About \$100. Trousers, about \$86. Both, at Lord & Taylor; Kaufmann's; Jacobson's; Bullock's.

This stands for the look of pants, *right*—this narrow line on the leg. It goes for A.M., P.M. . . . and it means that if you're going to stay with pyjama-dressing at night, you'll take your cue from this ivory silk charmeuse by Halston—the narrow pants, the soft, slide-y top—the whole feeling is racy, *dégagé*, *news*! Halston's version, with its own scarf/sash, about \$540. Late Jan.. Saks Fifth Avenue; Rich's; Balliet's; Frederick & Nelson. Pin, cuff: Elsa Peretti of Tiffany. Other stores, accessories, next to last page. Here, and the next two pages: Hair, Christiaan; makeup, Ariella. Photographed at the Parsons School of Design.



NARROW PANTS—news at night

THE FULLER SKIRT.

This is the biggest change, *right*—the breeze of a full skirt, pulled at the waist, and a soft little top tucked in. Even if you haven't been in a skirt for years, try it—it's big, big news! This version—hip-tucked skirt in ivory silk pongee, slide-y peasant blouse in caramel and ivory—Donna Karan for Anne Klein & Co. Skirt, about \$120; blouse (rayon, acetate, nylon), about \$104. Both, late Jan., Saks Fifth Avenue; Kaufmann's; Sakowitz; Meier & Frank.

Pants are still in the picture, *far right*—but narrow, narrow, narrow! And this—from Donna Karan for Anne Klein & Co.—gives you the whole story in a flash: the look of honey suède jeans and a soft, slide-y shirt in red silk crêpe de Chine. The softness is there, the raciness is there — it's what pants-dressing is about in '77. Shirt, about \$110; jeans, about \$220. Mid-Jan., Altman's; Halle's; Stix, Baer & Fuller; Esther Wolf. Other stores, accessories, next to last page.



NARROW PANTS!

news for day



THE JACKET

WHAT'S LIKE A SWEATER

THE

The newest jacket—the coolest!—left—Calvin Klein's new turn on a windbreak in thin, thin pale beige lambskin suede—no more to it than the lightest cashmere cardigan. To wear pulled down on the hip—new look (new line!) over his handkerchief linen shirt, twill skirt. Calvin Klein for Beged'Or. About \$300. Late Jan., Bloomingdale's; Harzfeld's; Robinson's, Calif.; Nordstrom. Make-up note: with beige, a good red looks terrific—e.g., Elizabeth Arden's Red Door Red for nails, Sundown Red for lips.

If you love being in a dress, right—the new dress equivalent from John Anthony: his loose, belted "sweater" of a top with the prettiest pin-tuck edges and wonderful matching dirndl in a pale-oatmeal cashmere blend. Over a grosgrain-tied silver-grey crêpe de Chine shirt—the kind of soft, soft-collared shirt you'll be seeing a lot of this year. About \$530. Skirt and top, of acrylic/cashmere; polyester blouse. Late Jan., Elizabeth Arden Salons; Montaldo's; Hovland-Swanson; Bullock's Wilshire. Hair, Marc Pipino of Pipino-Buccheri Salon; makeup, Sandra of Xavier New York. Other stores, accessories, next to last page.

"SWEATER" AND SKIRT that's news




There is a new casual pants take, *left*: the difference is color—pale, soft, buttercream color...with narrower pants, a shorter coat: news! Calvin Klein's barely-buttoned shirt in yellow silk broadcloth (Threadtex), about \$80; pale wool flannels, about \$86; and double-faced wool 7/8-coat (Amicale), about \$400. Bonwit Teller; Montaldo's; Hudson's; I. Magnin. Lip news: More than new color (Brandied Tangerine), new protection—Rédken's pH plus Conditioning Lipstick, designed to maintain the lips' natural acid mantle.

...There is a new short—romantic!—dinner dress, *right*, a peasant dress...embroidered ivory silk crêpe de Chine, with silk cords wrapped as jewels—the softness never stops. Oscar de la Renta blouse and skirt, about \$500. Martha; Garfinckel's; Dayton's.

...And there's a new pyjama—racy and charming, *far right*, with a quick little blouson jacket, the shirt tied with palest-pink ribbon, and pants that just blow...in black-navy, silvery, and navy-pin-striped silk. By John Anthony (Taroni, Lafitte, and Pomezia fabrics). About \$980. Late Jan., Elizabeth Arden Salons; Claire Pearone; Sakowitz. Other stores, accessories, next to last page.

NEW TAKE FOR DINNER





SKIRT-DRESSING— the

Albert Wilson

Texture makes the difference! —*left*, the fuller skirt in thinnest cognac suède; the softer top in white handkerchief linen; the waist pulled with a lamé scarf . . . and the whole thing wrapped in a glorious print shawl. . . . By Calvin Klein. Shirt, about \$100. Skirt (for Bege'd'Or), about \$250. Feb., Bloomingdale's; Hudson's; Neiman-Marcus; I. Magnin.

Proportion is the point!—*right*: longer skirt slit to the thigh; longer top sliding off the shoulder—and the color goes to town! Halston's red matte jersey, about \$400. Late Jan., Bergdorf Goodman; Barton/Sligh's; Marie Leavell; Frederick & Nelson. Other stores, accessories, next to last page. Like the lipstick?—it's Reckless Red, one of Helena Rubinstein's Skin Life Deep Moisture Cream colors.



news at night

Imagine—here this unknown contender comes out of his darkened corner flailing those seemingly hopeless hit-and-miss punches and before anyone knows it Sylvester Stallone manages to score a cinematic knockout with his movie *Rocky*. Already he's captured first place in the macho heavyweight division.

You can't even categorize Stallone as an "overnight success," since it took him a mere ten rounds (or ten minutes in Hollywood Coastal Time) to prove the immense range and depth of his moviewriting (he wrote *Rocky* as well as acted in it), his performance, and his pectorals. "I make my living with my mind. My muscles I consider merely machinery to carry my mind around."

Naturally, there's the fairy-tale parallel storyline between Sylvester Stallone, the stellar talent, and the character of Rocky Balboa, "The Italian Stallion" and small-time prize-fighter. Both spent meager childhoods in ghettos "suckling radiators for heat." And while Rocky shadow-boxed his lonely nights away in front of his pet turtles and goldfish, Sylvester practiced scenes in his torn undershirt to an audience of dead cockroaches floating in the toilet bowl.

Stallone, in between writing bad checks and equally bad TV scripts, landed a few loutish parts in such low-budget films as *The Lords of Flatbush* and *Capone*. It wasn't until last year that he decided to go for broke by writing *Rocky* (which some people like to say is the '70's cross-breed between *Marty* and *Somebody Up There Likes Me*) and peddled it to all the studio headhunters on the condition that he star (he was offered \$150,000 not to). Eventually United Artists let Stallone have center stage, with John Avildsen directing and everyone involved working for love, no money, and maybe a piece of the action.

But why is Sylvester Stallone breaking the stardom sound barrier? Does it have to do with the fact that in real life he carries about his punching bag wherever he goes; that he performs karate kicks complete with gut-grinding grunts every day while opening his apartment-house gate; that he relishes painting his abstractions in the living room, dressed in his athletic shorts and bare chest; that his son was conceived via astrological planning; and that he attributes his writing ability to reincarnation?

There's something childishly unpredictable about the predictableness of Stallone's armpitted sensuality. As one observer explained: "With one breath he mentions that he could never understand Shakespeare's language; with another he's quoting Poe or Faulkner." (His next movie is, in fact, the life of Edgar Allen Poe with Sylvester writing the screenplay and pumping himself up for the Poe part.)

Rocky co-star Talia Shire says of Stallone, "He calls himself an intellectual caveman. I think he sort of fancies himself as Stanley Kowalski; but oh, boy, is he a creative sympathetic person. His tattoos are based on Michelangelo."

People already have noticed the humpy lump-sum combination of Stallone's Rock Hudson mouth and jawline, his Victor Mature biceps, and his Al Pacino (or is it El Grecoesque) uneven sloping eyes. But, forgetting his looks, it's assured that Stallone's sex appeal stems from the fact that though he's one big tough block of bulging muscle, he has a heart and soul of undiluted granola. With talents like De Niro and Brando you are only aware of their performing power as the iron-clad center of all action. They, and they alone, were what was happening on the screen and we, the audience, all just hopelessly and happily fell on our knees overcome by their magnetism, their egotistical "hard-to-get" routines, not to mention their roller-coaster complex personalities.

So along comes Sylvester Stallone with his open, warm, primitive nature (nothing blue-moody or complicated about this mind). Sure, he's got the same old *maffioso* menacing delivery; but Stallone does not allow the sun and moon to rise and set around him alone. He makes a lot of room for others to get to him. With *Rocky*, we see a new brand of brute. He's expansive and loves to give it all he's got instead of acting defensive and playing the emotional rip-off. Rocky's

a survivor and a lover instead of a fighter and a conniver.

Most of all, Stallone himself doesn't just play out the role of Rocky—he sweats it out. You can see it and practically smell it oozing from his pores. There's nothing contained, sure, or tight about Rocky/Sylvester (with the exception of the bulk of his seventeen-inch upper arms). Instead, he chooses to radiate just the right amount of the uncontrollable left-hooked passion and cauliflower-eared insecurity of the common man. He's an underdog, all right; but he refuses to go under. Yet, he doesn't want to win, either. "I merely want to stand up," declares Stallone. It's such a simple plaintive request that I think anyone can identify with it, especially the average American male.

It's not Rocky's heroic endeavor but his mere craving for respect as a human being that steals your heart. The fact that he stayed in there and took those punches like a pro is what a lot of men relate to. While we females seem to see him as that class toughie who awkwardly asked us out in high school just once and, though he wasn't exactly our type (and God help us when he arrived dressed in "high grease" to meet our parents at the door), we couldn't help saying yes. And we agreed mainly because we felt a warm pulse beating somewhere under all that heavy leather and not because we were perversely entangled in his forbidden aura of whips, chains, and motorcycle madness.

Think of it . . . before "The Italian Stallion" trampled into our lives all we used to ask for in actors was an interesting (not even pretty) face and a little acting ability. With Stallone we have our first legit triple threat—a writer, a leading man, a muscle. Ride on, Sylvester, ride on.

Love & Lovin' Sylvester Stallone

By Blair Sabol

—a writer, a leading man, and a muscle.”



of



MARISA BERENSON RANDALL

MARISA AND JAMES RANDALL

BERRY BERENSON PERKINS

CAMILLA SPARV HOOVER

JACQUELINE BISSET

Super Girls

they all kissed the bride

At Marisa Schiaparelli Berenson's marriage to James H. Randall, in his Beverly Hills palazzo...the most glamorous girls in the world wept, waltzed, laughed...



ELIZABETH TREADWELL



ALANA HAMILTON



MARGAUX HEMINGWAY

ANJELICA HUSTON



CORINNE CLERY



CHERYL TIEGS



CLOTHILDE ALVAREZ



GIRL WATCHERS

Jimmy Carter... and women

"When *they* were elected. . ." Mary King began. She caught herself, then added, "I feel it was a duo that was elected." Never in our history has a couple approached the White House so equally side by side as Jimmy and Rosalynn Carter. "There's a kind of interdependency between them; a willingness to listen, and a feeling that they're always operating as a team," Mary continued. A key woman from the outset of Carter's campaign, she was national director of the 51.3 percent committee (that percent represents U.S. women). Backstopping that Carter team: two more women—Miss Lillian and Amy. "The real tale is told by his appreciation and feeling for all of them."

Whatever convinced Jimmy Carter that women count—*equally*—he began to demonstrate this conviction during his campaign. Four out of ten regional campaign directors were women and women headed several campaign desks, including the important scheduling and advance operation.

Not enough, not enough yet, of course. Carter seems to agree. Part of the holdback in filling important posts with women results from little having been done in the past on the national level to identify women of strength and talent. Urging qualified women to recommend themselves, Carter said to a group of them, "There is no way that a President or cabinet or White House staff can constantly be aware of the special problems of women unless women are part of the decision-making process. I want to make you part of it."

Carter's sensitivity to the needs of women depends on his life-long experience of them. "As one who comes from a family and a region where almost all the women work, at least in one job," he said, "I understand the special discrimination that has hurt women for so long in this country." Among these discriminations: the staggering fact that women receive only 57 percent as much pay for similar work as men do; and the wearisome fact that many women who work return home to a second consuming job: caring for household, husband, children.

Some of his communication with women Carter seems to get instinctively. Women who have talked to him come away startled by the intensity of his concentration, the feeling that they are being listened to without that shadow of an opposite-sex scrim that too often hangs between male-female communications. "He's not only listening to you," said Danielle Gardner, wife of Richard Gardner, a top foreign-policy advisor to Carter during the campaign, "he's trying to find out what's going on in your mind." Mary King said, "When he sits down with you to discuss a topic, he's entirely concentrated. Eight months later you will hear him use material you discussed. I think he gets this from Miss Lillian. . . . I don't think it hurts to state again that Miss Lillian and Rosalynn are the strongest influences in his life."

That closes the circle—this story starts and ends with Rosalynn. Seconding Carter's statement that Rosalynn would be the best First Lady this country ever had, Anne Cox Chambers, chairman of the Atlanta newspapers, said without hesitancy, "Rosalynn is the most remarkable woman I have ever known." Her endurance, faith, and ability to grow seem endless. She doesn't think of herself as remarkable. Rather, she is aware that she has been placed in a situation in which she has a remarkable opportunity to influence the lives of people. She's not going to squander that opportunity.

This family, these women who strengthen Jimmy Carter give the ring of substance to his un-waffling promise in a speech given before the U.S. National Women's Agenda Conference a month before the election. "If I become President," he said, "I am determined to tear down the walls that have kept [women] out of decision-making and policy-making participation in our government. You can depend on that."

President-elect Jimmy Carter with the women who share his life: his mother, Mrs. James Earl Carter, senior, known to the world as "Miss Lillian"; his wife, Rosalynn; his nine-year-old daughter, Amy.



An interview with Kate Lloyd

In a rare interview with an American journalist, the Prime Minister of India, a formidable and charming woman (two opposing aspects, left) whose government controls one-seventh of the world's population, chose to explain her recent policies of repression and abrogation of freedoms. The interview, arranged around the subject of "Women and Power," took place in Mme. Gandhi's office in the Central Secretariat, South Block, a vast imposing building—classical architecture carried out in Indian sandstone red and sandy beige.

The Prime Minister's office is not imposing, its anteroom like the slightly scruffy waiting room outside a school principal's office. The Prime Minister, in fact, has been described as behaving, at times, like a disciplinary school mistress. In her brown, blandly wood-paneled office, at a long table-desk with a large brilliantly colored map of India hanging behind her, she seemed welcoming, attentive, responsive, and tired. She was pausing in the midst of fierce daily Parliamentary debates in which she was fiercely, daily getting her way. Tired or not, she looked fresh. Her white and ochre-printed cotton sari falling in unrumpled folds. The skin of her arms and neck prettily white and smooth, her handsome face composed, the blazon of white in her hair more dramatic than her photographs suggest. More an accomplished hostess, she seemed, than a school mistress.

Two tall French doors, with, between them, a bronze sculpture of the Hindu god Siva as the Lord of the Dance, were open to a courtyard where, throughout the interview, birds sang. As planned, Mme. Gandhi began by talking about women in India—one-seventh of the women in the world. At one point, I said that there was one political question that had to be answered, as it would inevitably come between the reader and what she was saying: "What about people under your regime being arrested without charges and held without trial?" In response, Mme. Gandhi gave an extraordinary brief account of the last few years of Indian history—as she sees it.

The text has been edited for clarity, slightly cut for space, and some paragraphs have been transposed to preserve sequences of thought. What Indira Gandhi said is not presented as this magazine's opinion. It is just what it is: what Indira Gandhi said—an unexpected summary by an immensely powerful Head of State of controversial policies that are now the talk of the world.

Drawing by David Levine, reprinted with permission from *The New York Review of Books*. Copyright © 1975, NYREV, Inc. Photograph: Marilyn Silverstone

The most
powerful woman
in the world

Indira Gandhi
talks—about women...

What's the future for women in India?

We are not really dealing with women, they are just part of our general development plan, but we are now laying greater stress on their education because we found that those figures were not keeping up with the boys'. In the rural areas there are people who are reluctant to send girls to school; girls dropped out earlier even when they did go. Different states or different areas had different problems. In some places, for instance, we found that the people wanted the girls to be chaperoned, so we arranged for an elderly lady of the village just to go with the girls. We have different small demands, and we are trying to meet them all as far as possible, but, of course it's a State subject: education is up to each State, not to the central government.

You have stopped the dowry system? [The old Indian practice of the bride's parents paying a sum of money to the bridegroom has seemed to some modern Western eyes to be a statement of the young woman's basic worthlessness as a person.]

In theory it was stopped some time ago, but it's not what is called a cognizable offense, that is, you can't be punished, so it is very difficult to do anything about it, even now when the young people have taken up this campaign. It is difficult to distinguish between a *gift* and a dowry because first the government put out the most ridiculous rules, saying you could give only up to so much, which is quite ridiculous because now with today's prices it was doing the girl out of something which was hers almost by right.

Did stopping the dowry give young women more equality as people in their own right?

Ultimately it will help, because at this moment, where there is a dowry system, a daughter is a burden because you have to find her a husband and you can't find a good husband if you can't afford whatever he wants. Back when we did have a dowry system, I don't think people were as mercenary-minded as they are now, I think it was an accepted thing that you have so much.

Now, in the last few years there may be some who don't take or give dowries, but for those who do, it becomes much more of a transaction than it was before. I am trying to arouse a feeling—we are not entirely successful in the program and I think its going to be an uphill task—but we have got the young people interested and involved and I think that will go a long way, because you have to start with the individual who says that he's not going to accept a dowry.

How about your birth-control program?

There is a much greater awareness of the importance of family planning now. As standards rise, people feel that they should have only as many children as they can look after properly. When you are very poor, then you're not bothered about the child's education or anything, you just need a pair of extra hands. You think its useful to have more children, and you don't know how many will survive. Now, with better health programs, Indian children have a better time, our infant mortality has gone down very much. The progress of birth-control is uneven in the country. There are areas where the people are very conscious: in the State of Maharashtra they have passed the compulsory sterilization bill. Of course, we are still stitting on it, but they said demands came from every district: it was not sort of forced on them. Every district passed the resolution.

All of agriculture, all of health, education, and almost everything is a State subject. We can only try and persuade the treatment. Now we actually had a meeting of some chief ministers, or those ministers who were in charge of the health portfolio or other health matters, we took a decision that there should be no compulsion, but after that the Maharashtra government passed a law in their assembly that they would have compulsion. I don't think they are withholding salaries, I think it was with regard to promotion and extra benefits.

[Critics of Mme. Gandhi's government point out that, while the individual States may make their own laws, the laws cannot be implemented unless the Prime Minister accepts them.]

Is part of the reason for family planning to allow women to have more control over their own lives?

We hadn't thought directly of the women, except as better health for them because some of them are just weighed down by producing a child every year or so. That way they are in no condition to do anything. They don't know what sorts of persons they are because they are involved just in child-bearing. Then, many of them have TB or some other illness, so we started the family planning only *partly* for population control, but equally for better health for mother and child. And the service included help in having children for women who couldn't have children, so it is not a one-way thing.

Is abortion included in the government plan?

Women can have abortions, but I think it's better to prevent conception than to have an abortion later on. Certainly, that's the idea.

Are there many powerful women in India?

There are a large number when you just look at the numbers, but if you see them in proportion to our population, it isn't such a large number, and we haven't been able to influence the mass of women, especially in the rural or tribal areas.

There has been great progress, largely thanks to our political movement for freedom. Women took a really active part in it and shared the hardship and the sacrifice with the men, and it was natural that after that they should continue in the work of development. So we have women in politics and administration and in the professions, but not enough. We feel that it's not so important to try for women holding top jobs as for getting the average woman a more respected status in society.

Here, people accept a woman in any post, nobody sees it as something a woman can't do. We have had women presidents of political parties, and some of the top people work under them. And later, also, one of our biggest States, Uttar Pradesh, had a woman chief minister. It never struck anybody that you shouldn't vote for so-and-so because she's a woman. Nobody brought up the question that she was a woman. This doesn't come up that way in India.

You see, in Hinduism there are lots of contradictions. One person called Manu was supposed to have written the code for the Hindu. He didn't seem to have had a very high opinion of women and he did say they shouldn't do this and they shouldn't do that. The only nice thing he did say was that they should have sweet-sounding names, but generally the concept of energy and power is female in our mythology and that is why this is accepted, you see . . . this is the world of *Shakti*.

Of course, individually, it may not work out like that. A husband may not like his wife to be higher than he is, but that is a very individual thing.

Do you feel that the interest in Eastern religion that has taken hold in the United States in the last few years is a passing fad or a way of bringing our cultures closer together?

I think you would know more about that than I would because I don't know, when these people come to different Ashrams, how long they stay. . . . I don't mean stay physically . . . how long that feeling stays with them even if they go away.

It seems to me Hinduism is a more generous religion than Western religions.

Well, it allows you far more freedom. I mean you can accept or not accept. We don't have the concept of Original Sin, you see. This by itself is liberating, and generally Hinduism accepts life as it is—life and death, for that matter, all that goes with it.

The fundamental thought is very free, but the priests and so on have wrapped it around in all kinds of (Continued on page 144)

and how she governs India

MARGARET'S WAY

AN
EXTRAORDINARY
WOMAN
TELLS
WHY
SHE
VALUES
FAMILY,
CLOTHES,
HOUSES,
JOB,
LOVE
CHANGE

***"You
have
to
make
your
own
joy"***





By Joan Juliet Buck

Marella Agnelli and I are sitting in the deserted Espadon Grill of the Paris Ritz, peering at color transparencies of her Rome apartment by the light of the forty-watt bulbs on a candlestick lamp that would not disgrace Liberace. The real environment of her life is confined to half-inch squares of film where the Roman sky is the size of a teardrop, the bibelots not much bigger than the head of a pin. Yet such is the force of her warmth—a combination of directness and grace—that the impersonal tablecloth disappears, the Paris afternoon recedes, and the colors of her life come alive. Not just the colors of the apartment in Rome but the colors of Florence, of Turkey, of a kitchen garden in Turin. Marella is the wife of Gianni Agnelli, who owns the Fiat automobile firm and who is said to be the most important man in Italy (approximate American weight of that name: Mellon-Rockefeller-Ford). But Marella Agnelli is one of that rarest breed of people: she is not afraid to show that she has a soul.


Her voice speaking English is like a bell, its timbre in French more muted. She pronounces Italian with the precision of a Florentine. Her long neck slopes into the shoulders of a Mannerist painting; she is wearing a sweater the texture of miniature macaroons and the color of mauve chrysanthemums. Its knobiness is slightly, delightfully, eccentric. A twisted rope of ruby and emerald beads, slung over a pale-magenta silk blouse, is minimized: "I had it copied by Kenneth Lane and wore the fake one for ten years. Then I found it too sad to walk around wearing plastic, so I said, *pazienza*, and got the good one out again." Short hair swept back, an aquiline nose, beautifully set brown eyes . . . which she minimizes again: "I have never been beautiful. Not at sixteen, not at twenty-five, not at thirty-six, not now, at fifty." She is forty-nine, and she is beautiful. The beauty that comes of knowing and understanding a great deal. . . .

She was born Marella Caracciolo di Castagneto in a Medici villa near Florence, at the time when Florence was populated by the select expatriate group of the Huxleys, the Keppels, Harold Acton. Her father, Filippo Caracciolo, was a diplomat; her mother, an American, Margaret Clark of New Orleans. When "the big American crisis" came, the family moved to Rome, then to Turkey, where her father was posted. "He was an anti-Fascist, so he held rather obscure posts until after the war." Turkey meant no school apart from a Benedictine monk who taught Marella and her two brothers, and a large classroom in Ankara presided over by a woman called Mlle Menard, "who couldn't have cared less." The family spent the war first in (Continued on page 152)

Marella Agnelli with her daughter, Margherita Elkan; on six pages following, Marella in her remarkable apartment in Rome.



"It was the Americans who found out that where



Centuries-old furniture, extraordinary artworks contrast with the gaiety of wicker and straw in the pure architectural environment of this Roman duplex apartment of Marella and Gianni Agnelli — combining Italian brio with American space.

Marella Agnelli in her bedroom-office on a bronze Louis XVI bed, described by one of her friends as "like a vase" and covered in a brown/white print Marella designed. "All this is family furniture, which I have mixed with modern furniture," Marella said. Behind the bed, a Balthus painting, "La Chambre"; bronze figures, right, are eighteenth-century Italian. A white woolen rug goes over the lighthearted wall-to-wall straw carpeting. Other lightweights: baskets. "Baskets cost little, look pretty," said Marella. "They're useful. I put all my papers in them. If you have to go from one room to another—one house to another—you can carry your papers, your books, your lingerie in them."

one lives is the pole of attraction”



Two rooms were opened into one large living room by American designer Ward Bennett, who restructured the apartment. Low-ceilinged entrance and balcony contrast dramatically with the area with suspended ceiling thirty feet high, where spotlights for the paintings are concealed. Numbers by Robert Indiana above and below the balcony, sculpture by Marino Marini on it, stainless-steel

and lacquered-wood ladder by Pio Manzu. "Cavaliere" in the foreground also by Marini. An Oskar Schlemmer hangs over seventeenth-century Italian marble table laden with old Russian gilded silver. Straw rugs combine with straw furniture in fabrics by Marella. "I have only green plants and little bouquets of white flowers, because all color fights against the town outside," Marella said.

"Once you get the bug for modern art, it becomes



more and more challenging”



“Everything that is visual fills me with a real pleasure, more than reading, or anything else”





Left: In her living room, Marella looks at photographs by Cameron (photography is her hobby).

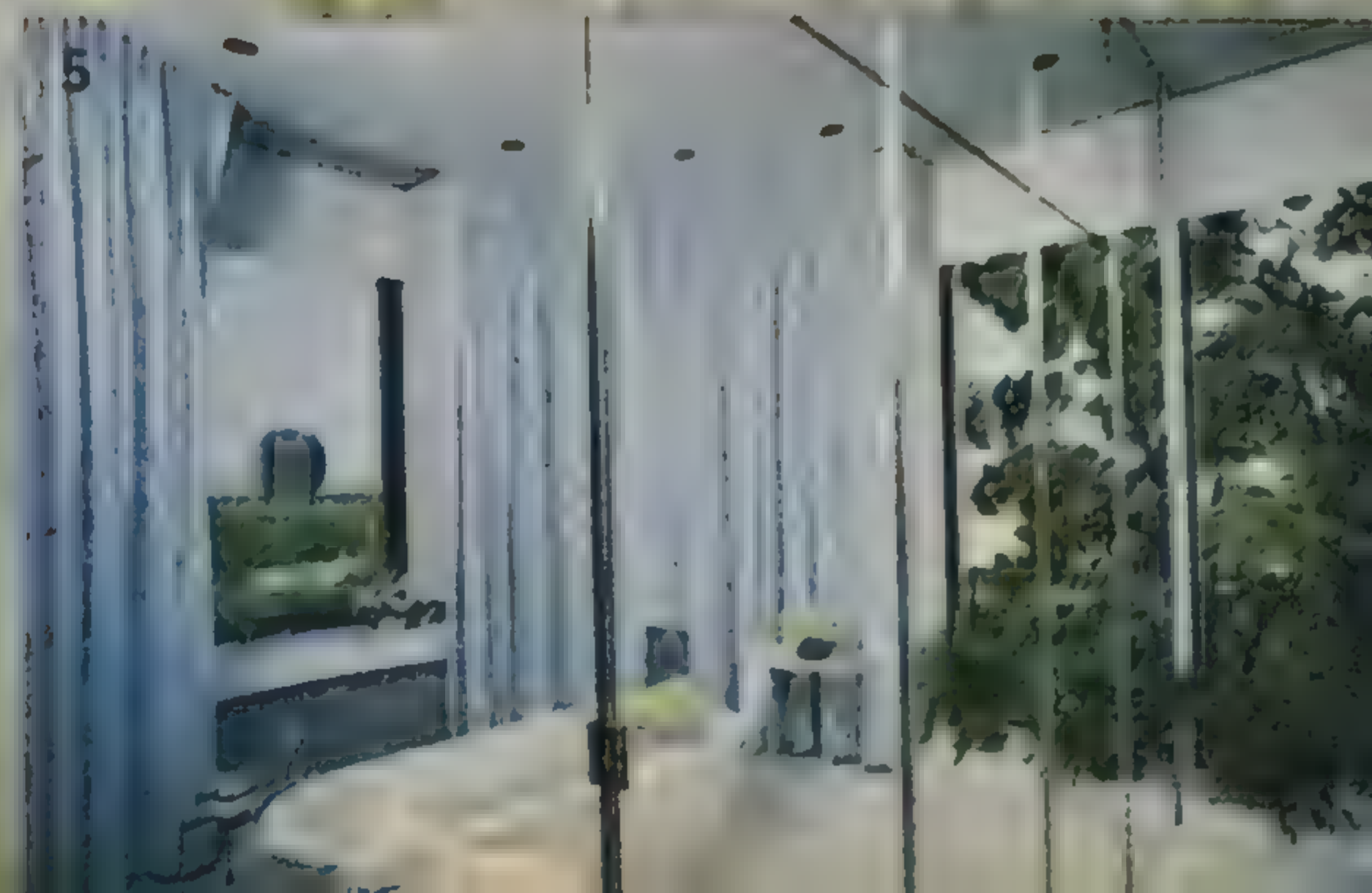
1. Living room overlooks St. Peter's and gardens of Palazzo Colonna; on travertine table, vermeil solar calendars.

2. A birthday present to Gianni Agnelli, the dining-room mural by Mario Schifano is an "anthology" of all his painting styles; foldable steel-and-leather chairs designed by Gae Aulenti. The rug on the travertine floor, seventeenth-century Spanish Cuenca.

3. In natural-hued library; Louise Nevelson Plexiglas sculpture (foreground); far wall, a Modigliani painting.

4. Modern glass-top luncheon table in the living room set with seventeenth-century silver.

5. Ward Bennett designed the marble tub in Marella's bathroom after a nineteenth-century design; circular mirror, at face-height, was silvered directly on window that overlooks Quirinale. More mirror conceals the washbasin and closets. Lying in the bathtub, here on one of the hills of Rome, Marella can see the other six.



The key to optimum health

Fitness is...

your best investment....Seven experts tell you what it means and how to get it.

SHEEHAN: Fitness is the ability to carry on your daily activities with enjoyment—so that depends on what your daily activity is—you might be a weight lifter or a marathon runner, housewife, or commuter. Fitness for these various activities would differ. That's why most physiologists are reluctant to define fitness—they say "fitness for what?" There are six qualities: strength, coordination, agility, cardiopulmonary endurance, muscular endurance, flexibility. Your need for those things varies. What we're talking about when we go into fitness is something that must be-

come paramount to the individual. We're talking about no less than a lifestyle. When you start talking about lifestyle, then you're way beyond "what kind of exercise to do for my back." The reason fitness programs fail has to do with the forces behind our current lifestyle. They fail because our culture is a knowledge culture and doesn't regard the body the way it should be regarded. It's a second-class citizen—and unless you begin to think of it otherwise, your fitness program won't work.

OUR PANEL



Here, and on the following two pages, the highlights of a Fitness Symposium recently held at Vogue with the participation of the following distinguished experts: 1. George Sheehan, M.D., director of electrocardiography, Riverview Hospital, Red Bank, N.J., columnist, World Tennis and The Physician and Sports Medicine; author, Dr. Sheehan on Running. (2) A. Georg Fleischer, M.D., assistant professor, clinical rehabilitation medicine, New York Medical Center, Institute of Rehabilitation Medicine (Rusk Inst.). (3) Liliias Folan, Hatha Yoga teacher—

Liliias, Yoga and You (seen on 193 public television stations nationally); author, Liliias, Yoga and You (Bantam Books, available in Braille ed.). (4) Yukiko Irwin, member, Japanese Medical Society of New York; Society of Acupuncture for Physicians and Dentists; author, Shiatzu (J.B. Lippincott Co.). (5) Lydia Bach, owner, Lotte Berk Studio, N.Y.; author, Awake! Awake! Alive! (Random House). (6) Seymour L. Halpern, M.D., F.A.C.P., attending physician and assistant clinical professor of medicine, New York Medical College, Flower and Fifth Avenue Hospital; president, American College of Nutrition. (7) Ron Edwards, Ed.D., former director of program development, European Health Spas; member, American College of Sports Medicine.

enough sleep

"It is my opinion that people who are well nourished sleep better than people who have poor nutrition"

SHEEHAN: Sleep is crucial to fitness. Many people—athletes, especially—don't sleep enough. One Olympic coach has his swimmers sleep nine hours during the season; and when they start to peak, he has them take a nap prior to training, too.

HALPERN: The quality of sleep is very important. The person who goes to sleep relaxed, lies down, falls asleep in a few minutes, and then sleeps soundly for four or five hours usually wakes up very refreshed. On the other hand, the person who goes to sleep with all his problems on his mind doesn't wake up with any solutions, but just has a bad night's sleep. He can awaken tired and fatigued. These individuals toss and turn, and may have violent dreams, waking up several times during the night worrying about life's

problems. They can sleep as much as nine to ten hours and wake up exhausted.

Several factors influence the quality of sleep. *First*, sufficient exercise during the day; a person who lies in bed and sits all day long really is not fatigued enough muscularly to have a good night's sleep. *Second*, nutrition is very important. It is my opinion that people who are well nourished sleep much better than people who have poor nutrition. *Third*, people should go to sleep with a feeling of self-satisfaction. They have to feel that they are doing their best at all times, so they can have self-esteem. *Fourth*, it is important to go to sleep with a good conscience concerning all the actions of the day. *Finally*, people who have learned not to let the vicious individuals of the world affect them, who have learned to take events in stride, sleep much better, too. Dr. Joseph H. Pratt, for whom Boston's diagnostic hospital is named, attributed his active life, even into his late eighties, to his ability to take, midday, a completely relaxed five-minute nap.

listening to the body

"Americans have an unfortunate idea that if it hurts it must be good"

SHEEHAN: There are road-blocks that are put before exercise programs, i.e., stress tests. The potential exerciser is sent to a doctor. The average medical school today spends about four hours, out of a four-year curriculum, on the effects of exercise on the body. So the doctor knows less about this than the potential exerciser. He then thinks it might be a good idea to have this stress test before you start anything—which is really absurd, because the body knows itself. When you start replacing the body with a machine, then you're in trouble. "Biofeedback" is a scientific term for "listen to your body." I believe that stress testing should be done diagnostically,

but not prior to exercise.

HALPERN: I agree with you. In my opinion, the average cardiac patient who has had a heart attack and recovered can usually tell you how much he can do. He can be advised to increase his exercise and activity little by little on a daily basis. The body will usually tell the individual his or her tolerance for exercise.

SHEEHAN: It's true that if you ignore symptoms, you'll have trouble; but what horse ever ran itself to death except with a jockey on its back? When you start listening to your body, to what's going on inside, then you're safe.

FLEISCHER: But Americans have an unfortunate idea that if it hurts it must be good. We talk about gradation of exercise. If you become tired and fatigued and you don't feel well the next day, then you've done too much—but oftentimes you think, "Well, I guess I should go

ahead and do it, anyway." And some instructor says, "Well, go ahead and work it out." I get a tremendous number of patients because they have gone to places and they have "worked it out" right into my office. The unfortunate thing about it is that they are pushed before their bodies are really ready for the next step.

SHEEHAN: That's exactly what I'm saying! If they listen to their bodies—for instance, if a dog felt that way, he wouldn't get up and take the 7:18 that morning, he would stay in the corner. You have to be animal. Take jogging—you should set your pace to what coach Bill Bauerman called the "talk test." If you jog with someone, you should be able to talk. When you first start, it's going to limit you severely because you probably will find you can only talk when you walk, and then you can move up to what we used to call a scout pace (which was

walk 50 steps, then run 50). All you have to do is dial yourself to mild to moderate exertion, which will vary, depending on your fitness.

EDWARDS: The key point is listening to your body. When you buy a new car, or anything that really has value to it, it always comes with a maintenance manual—kids are born into the world, but there's no maintenance manual to go with them.

HALPERN: This is a very important factor relative to good nutrition. In this area, the body does *not* tell you what it really needs. For example, there is no signal to inform you when you are starting to become vitamin or mineral deficient. A person may have lacked iron for years, with a marked fall in the total body hemoglobin, but his body does not tell him that the reason he is starting to tire more readily and doesn't have his usual stamina is that he's missing iron.

being careful

"Fitness has to be more than acquiring a good shape"

EDWARDS: Probably the principal reason people come to any health spa is purely esthetic. Very few are truly interested in health. Although some come in and give you lip service: "I want to get back in shape." What they really mean is their shape is gone; they want to try on a new shape . . . and what they are basically talking about is only appearance. That's a key problem. We may never be able to overcome the public belief in the Cadillac body and the Volkswagen heart, and this is the thing that will ultimately kill people. It's a very poor way to look at fitness.

Fitness obviously has to be more than acquiring a good shape; and if we're concerned about the health of the American public and doing the right kinds of things for people, we first have to change that stereotype, and then, we have to deliver true fitness.

HALPERN: It's important to stress the danger of being a "two-week exerciser per year" person. You will find when reading the obituary column in the summer how shocking it is to see the number of people in the 40-60 age group who died while on vacation. The reason for this is simply that many people who are sitting behind their executive desks or are engaged in sedentary occupations for 50 weeks a year suddenly want to become sports heroes during their two-week vacation. They want to play tennis, swim, and engage in competitive athletics all day and night. Added to this may be an increase in sexual activity. Suddenly, 24 hours of exercising substitutes for sitting on the buttocks for the other 50 weeks a year. The body just can't take it. It's truly a serious problem. These people are better off just relaxing during their entire vacation, taking walks, participating in noncompetitive activities, than in attempting to make up for the exercise they avoided all year.

IRWIN: I believe that another

aspect of fitness is *knowing how to eliminate tensions*. To maintain good health, you must have good blood circulation, relaxed muscles and nervous system, as well as proper glandular secretions. Shiatzu improves blood circulation, eliminates nervous tension, relaxes muscles, and stimulates glandular secretions. It has worked to lower blood pressure as well as to help low blood pressure come to normal.

FLEISCHER: Americans love cars, electric can openers—anything that will save physical energy expenditure. The overweight American is impressed by equipment that will passively move him. However, no ma-

chine that passively moves an extremity or pummels a fatty area will cause weight reduction. Only active participation and self-discipline in many areas (exercise, diet, etc.) will cause one to lose weight or to achieve one's optimum level of physical fitness. People delude themselves with machines. *Passive exercise machines are also potentially dangerous*. One usually does not have complete control and is positioned poorly on the machines, supervised by unqualified personnel, or no one. Many Americans feel that "If it hurts it has to be good," or "It's painful, but it will work itself out." Both concepts are most unfortunate.

good nutrition

"Nutrition continuously influences every aspect of health--physical, mental, emotional --from pre-birth"

HALPERN: There are many factors which contribute to the state of good health. Heredity and environment obviously are both important. Nutrition is one of the most important environmental factors since this continuously influences (Continued)

Fitness is...

every aspect of health—physical, mental, and emotional—from pre-birth to death.

Why pre-birth? Because numerous studies have shown that the diet during the last part of pregnancy greatly influences the state of the body, not only of the mother but of the unborn child. In both animals and human beings, it has been conclusively demonstrated that nutrition during the last three months of pregnancy and during the first year of life is a prime factor determining the total number of brain cells that an individual is endowed with. By the time of age one, and certainly by two, the total number of brain cells is set. In other words, what the mother eats during the last three months of pregnancy and what she feeds her child during the first years of life will determine forever the child's mental capacity and educability and its ability to cope with life.

Childhood nutrition is obviously very important and is something nobody questions. All mothers are interested in the nutrition of their children. Unfortunately, many confuse good nutrition with quantity, so

that they may overfeed the child believing that a chubby child means a healthy child. There can be no question, however—from many studies that have been done during the last decade, some of which I have been involved in—that the more calories a person has during the childhood years, especially from birth to the age of 14 or 15, the more fat cells the person becomes endowed with. Very few fat cells are added after the age of 20. Clearly, it is easier for the person with a smaller number of fat cells to maintain a proper weight during adult life than for someone with an excessive number of fat cells. When the latter reduces, it is merely the size of the cell that changes, from a fat/fat cell to a thin/fat cell. Fat cells are dynamic cells that continually vary in size and content. An individual who is fat as a child is much more likely to be fat as an adult. Furthermore, as this individual reduces, it is more difficult to maintain the reduction than it is for someone who has first become fat in adult life and therefore has a fewer number of fat cells.

full of spirit

"I like to think there is a specific type of play activity that fits each individual--the thing to do is to find your play"

IRWIN: To me fitness means, "Fit for a full life." I believe that life has two aspects—inner life and external life. In order to have a full life, we must discipline and develop both elements equally. I think that you can develop the inner life through historically known disciplines, particularly known in the Orient, such as Zen, Yoga, meditation, tea ceremony, etc. Proper exercise and diet as well as enough sleep all contribute to achieving physical fitness.

FOLAN: Fitness is something that has never come easily for me. People look at a Hatha Yoga teacher and think he or she has it made. No problems. But it is not at all true. At least, it certainly wasn't in my case. I constantly have to work with the problems of daily enthusiasm for practice. It was for the

outer things that I started Hatha class—for the firmer-thighs-and-trimmer-bottom department. But then it began to develop into something more. The outer person did start to become fit, and along with that my mental fitness began to improve.

BACH: I read a lovely article about human characteristics of people over the age of 90 and one was that they laughed every day. People can look fit and be wonderful, but if they have an aura about them that's depressing or negative, it doesn't matter. You can say they're fit in every point we've talked about, but if they don't have that enjoyment of life, to me they're not fit.

HALPERN: Actually, when you smile, it takes about 15 to 18 muscles, and when you frown you are using twice as many muscles. I tell all my patients that whenever they are not smiling, they are overworking.

SHEEHAN: I like to think that there is a specific type of play activity that fits each individual. The thing to do is to find your play. That puts a big onus on physical educationalists, who

for all ages

"You become complacent at a particular level of age, weight, and activity, and this is one of the most dangerous times"

FLEISCHER: In the American life-style and culture, one of the most dangerous periods is from age 35 to 45. You peak, often times in one or more aspects of your life—you become relatively ingrained in a professional activity, so you become more and more sedate; you've had a child, or other significant occurrences, and you feel kind of safe and secure—there's no reason to be svelte. You become affluent enough to take taxis—you don't have to walk, you don't have to take public transporta-

tion—you don't have to go up and down stairs. I think this is a very dangerous time of life. You have unfortunately become complacent—professionally and physically—you've achieved a particular goal, and if you're not careful, you can be satisfied with that.

EDWARDS: A psychologist once said that, either consciously or unconsciously, at the age of 30 people seem to make some sort of decision—either "I'm going to let my body go," or "I'm going to fight it all the way to the end."

SHEEHAN: Physiology says we reach our peak at 28. Actually, we can do better between 30 and 35 because of our competence. I think Jackie Stewart said that racing drivers become their best at 31, and at 32 they become a little too prudent, and then they should stop. Actually,

there are very few outfielders aged 36 or 37, although by then, they could be collecting \$100,000 a year, so it really is at about 35 that you begin to get that sense that you had better keep moving.

FLEISCHER: *You become complacent at a particular level (of age, weight, and activity), and this is one of the most dangerous times.* Suddenly, you wish to change lifestyles. You look at yourself in a full-length mirror one morning and think, "Oh, my God! What am I going to do?" And you cannot become Mr. Body Beautiful or really slender overnight because you have become fat, or poorly shaped, with poor muscular and cardiopulmonary reserve, over five or six years, and it's going to take you a long time.

People demand, "I want to lose 50 pounds." They will then

set insurmountable goals in unachievable time periods, which is psychologically and physiologically devastating, since they cannot achieve this within their time span without running the risk of possible physical damage.

BACH: At 21, what you think is fitness is not the same as it is when you're 60. So, I've tried to think of things I'd like to have when I'm 60, and ways I feel and look that I'd like to keep. One thing would be to have a pain-free body—that's feeling fit, to have a healthy, long life, to have great endurance.

Lack of anxiety and having a relaxed mind are really very important in a definition of fitness. To have energy to do everything, really to get through your day and to have energy at the end of the day—energy to sleep well. To have a good body

intelligent exercise

"It's very important to do some form of exercise on a routine basis every day"

FLEISCHER: There are two ways to exercise—one would be initially to do isometric and isokinetic exercises, then later supplement this to build up endurance. This latter preferably should be the bilateral type of exercise, i.e. swimming, run-

have neglected the idea of play. We usually define play as something that has meaning but no purpose, so, as John Updike said, a golf game can have a transcendental meaning, but what is the purpose of a golf game? Do you play golf to improve your muscles? No. But what the physical educationalist did was to take something that had no meaning and give it a purpose at the end—which was fitness—but it won't work, people just won't do it. To make it absurd, it would be like taking up painting to improve your biceps.

image—I think that makes for better mental health. Body efficiency, how to be more fit, how to be more fit next year. I do it with exercise. As I get older, I want to add more—to be more fit next year.

HALPERN: During adult life and during older years, one must continue to eat a complete diet. People over 50 must realize that for good physical fitness, they must continue to eat the same excellent diet that they are trying to convince their children and grandchildren to eat. People over 50 should decrease their intake of sugar, salt, and fat.

Most individuals who are capable of leading active lives in the seventh to ninth decades are people who have maintained an interest in eating—an interest in nutrition as part of their life. This does not mean

ning, jogging, things of this nature (bilateral means reciprocal activities of the body—of moving back and forth—instead of just one-handed or one-legged activities, i.e., tennis and baseball).

Tennis is very much in vogue at this time, but there are a lot of problems with it. It's nice because you don't need a lot of equipment, a lot of space, etc., and as long as you play well, with certain mandates in mind, I see no reason not to play tennis. But the bilateral, reciprocal activities are better for general conditioning and overall fitness.

IRWIN: It's important to choose the right kind of exercise for yourself. Many people who exercise in yoga or tennis, for example, have come to me with muscle problems because these exercises were not right for them. Some people are born with certain constitutions and cannot endure very strenuous exercise.

SHEEHAN: It's been pretty well established by any number of studies that fitness can be maintained by 30 minutes four times a week of brisk exercising—cycling, walking or swimming. Dr. Michael Pollack did this work at Wake Forest. I

eating excessively. It means having a varied diet capable of maintaining a good nutritional state, including normal weight. FOLAN: During the next 20, maybe 30 years, we will face the challenges of changing and growing. It will be marvelous at times and also painful at times. I used to think that discipline meant chains that bound you but I'm really seeing discipline as something that frees you.

I must add meditation to what I call total fitness. The muscles of the body are stretched and strengthened with exercise. With meditation, the muscles of the mind are stretched and strengthened. This will contribute to a healthier physical body. Look at your body as if it were on loan to you—it is a gift given on loan, constantly renewing itself by daily practice.

think the combination of Yoga plus running is exceptionally good. When you train, three things happen to your muscles and two of them are bad. People are surprised if an athlete gets injured when he's in training. Actually, the more he trains, the more he's at hazard, because he overdevelops his prime-movers and his antagonists get weak. Especially the abdominal muscles.

FLEISCHER: If you don't have good abdominals, you are at risk, as your back is really a singular potential problem. When you get fat or pregnant, it makes it even worse. Both hasten the weakness of the abdominals and place extra stress on the lower back. If you lie prone, or face down, then it further increases the sway in the lower back. If a machine pummels you in this position, it can aggravate the small joints of the back and cause serious pain. Exercise routines with weights attached to the wall, routine weight-lifting or progressive resistance exercises as with an Elgin chain are excellent, provided one knows correct positioning and paces oneself well.

SHEEHAN: Of course, you can't lie down in the office and do a bent leg situp, but there is something you can do to help strengthen the abdominals. Hugh Kendall, who is at Guy's Hospital in London, is struck by the fact that patients just don't want to help themselves, so that you have to provide them with some very simple and easily done exercises. He has what he calls lumbo-isometric-flexion exercises, and all you do is to pull your navel into your spine and hold an imaginary coin between your buttocks. You put a little disk or something on your dashboard, and when you stop at a red light, you see this disk and it reminds you to pull in your navel for 10 seconds . . . you'd be surprised what that can do over a period of time.

HALPERN: Although exercise is important, this does not necessarily signify vigorous exercise. Walking is an excellent exercise. I advise my patients to walk at a brisk pace, as did the late Harry Truman. I do not strongly encourage people to jog. I don't believe that it helps

them much more than a brisk pace walking, and jogging can actually be detrimental to the cardiovascular system.

FLEISCHER: If the average person walks approximately 30 blocks, he is going to stress himself sufficiently. You can stress yourself by walking briskly, you can stress yourself by jogging, running, doing a formal set of exercises. It's what you enjoy or what you would like to do.

FOLAN: I'm 40 and I still don't like to practice. I have learned to approach myself by starting gently and doing things that make me feel good. I think the body is really quite spoiled. It would much prefer to lie on its back and say, "Someone else move me." The problem also needs to be approached from the back door. I always try to start with exercises that get things moving, then I work into my daily routine slowly.

FLEISCHER: *It's very important to do some form of exercise on a routine basis every day.* It is extraordinarily detrimental to be physically sedentary Monday through Friday night, traipse out to someplace, do a couple of sets of tennis, swim multiple laps in a pool, weed a whole garden—all on Saturday and Sunday, then return on Monday morning to doing nothing. I think if you cannot do a formal exercise program then you should at least do stretching exercises to limber up. It's singularly important to maintain the mobility of the joints and to do it every day.

FOLAN: The question that every student asks me is, "How can I practice every day?" Almost everybody, in other words, has to face this challenge within themselves. You can work it out in many different ways, one of which is in having an inspiring teacher, hopefully someone who can help you approach yourself, not only physically but mentally. A thought I have found helpful to share is, "You are worth spending time on." Secondly, is to love yourself. I really like myself well enough now. These feelings were not there in the beginning—it is something that had to develop.



Spring
Omelet with Asparagus Tips



Summer
Omelet with Herbs and Fresh Tomato Sauce

BOCUSE'S ALL-TIME OME





Autumn

Omelet, Grandmother's Style, with Apples

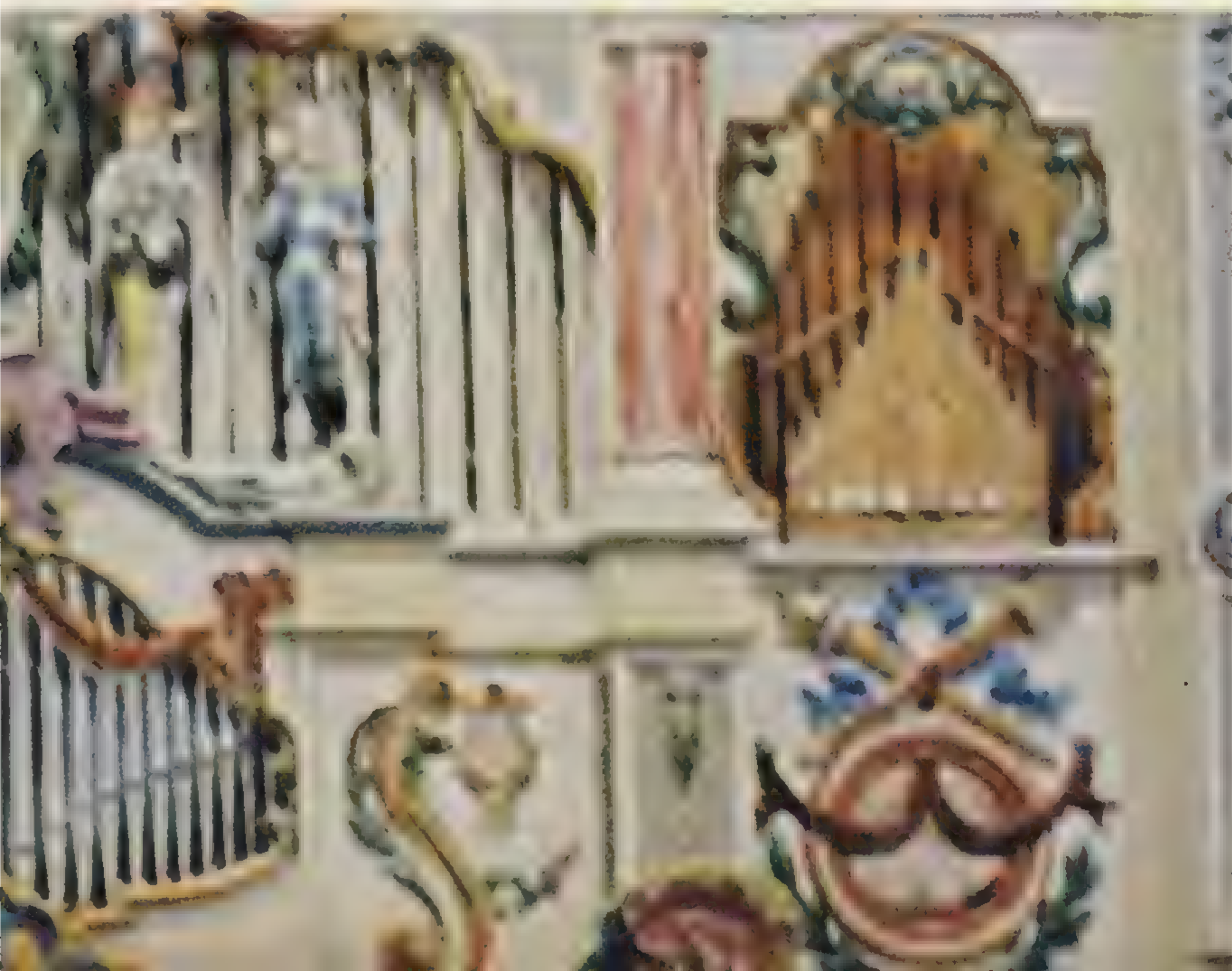


Winter

Omelet with Onions and Bacon

LET'S

France's most famous chef shows you how to make his own best-loved meal—it's fast, simple, season-switchable



By Arthur Gold and Robert Fizdale

The food chez Paul Bocuse is as deceptively simple as the glistening white apron the chef ties around his ample waist. The apron looks like any other apron, except . . . except . . . it was made by Pierre Balmain. Like *haute couture*, Bocuse's *haute cuisine* is subtly elaborate, the materials of rare quality, and the seasoning seamless.

In addition to his splendid three-star Restaurant Paul Bocuse on the banks of the Saône near Lyon, Bocuse has a restaurant in Tokyo and a cooking school in Osaka where fifteen-hundred Japanese chefs (Continued on page 143)

Left: In front of an incredible pipe organ in restaurant's banquet room, incredible Paul Bocuse—the "Emperor" of French cuisine, who cooked a lavish State meal for the President of France—chooses as his own ideal dinner party a meeting of four good friends over omelet, salad, dessert. **Above:** Four Bocuse omelets, keyed to the seasons for a year of delight. Menu and recipes begin on page 66.

David Massey

It's all happening now for Geoffrey Beene. Suddenly, the "quiet man" of Seventh Avenue is news—in the papers, in the stores, in countries from Italy to Japan. On these 6 pages, a look at the way he lives, the way he works... and the clothes the whole world is falling for!

In the space of a few months, Geoffrey Beene, *far left*: opened The World of Geoffrey Beene at Bergdorf Goodman, put out a new fragrance, and launched his first bed-and-bath collection. All this, in addition to the regulars—Beene Couture, Beene Bag; plus his fur, accessory, and tennis collections....And he went to Milan—the first American designer ever invited to show in Europe—and scored. What the European press raved about, and buyers from Europe, Japan, and South Africa put their money on—what American women have loved for years!—a certain style of dressing. A style that has to do with contrasts, contradictions, shifts of mood. In every Beene collection—high glamour and sophistication vs. fresh-scrubbed charm; crêpe-de-Chine luxury vs. sim-

ple little T-shirts that anybody can collect by the dozen.... From his new collection, *left*—the sensational bareback strapless black jersey. And, *right*, Beene Bag seersucker stripes (he calls them Raggedy Ann & Raggedy Andy!)....Most of the Beene and Beene Bag collections are at Bergdorf Goodman; Saks Fifth Avenue; Marshall Field; Neiman-Marcus. More Beenes on the next four pages. Hair, Harry King. Makeup, Ariella.

STORE AND FASHION DETAILS, NEXT TO LAST PAGE.

it's a Beene!

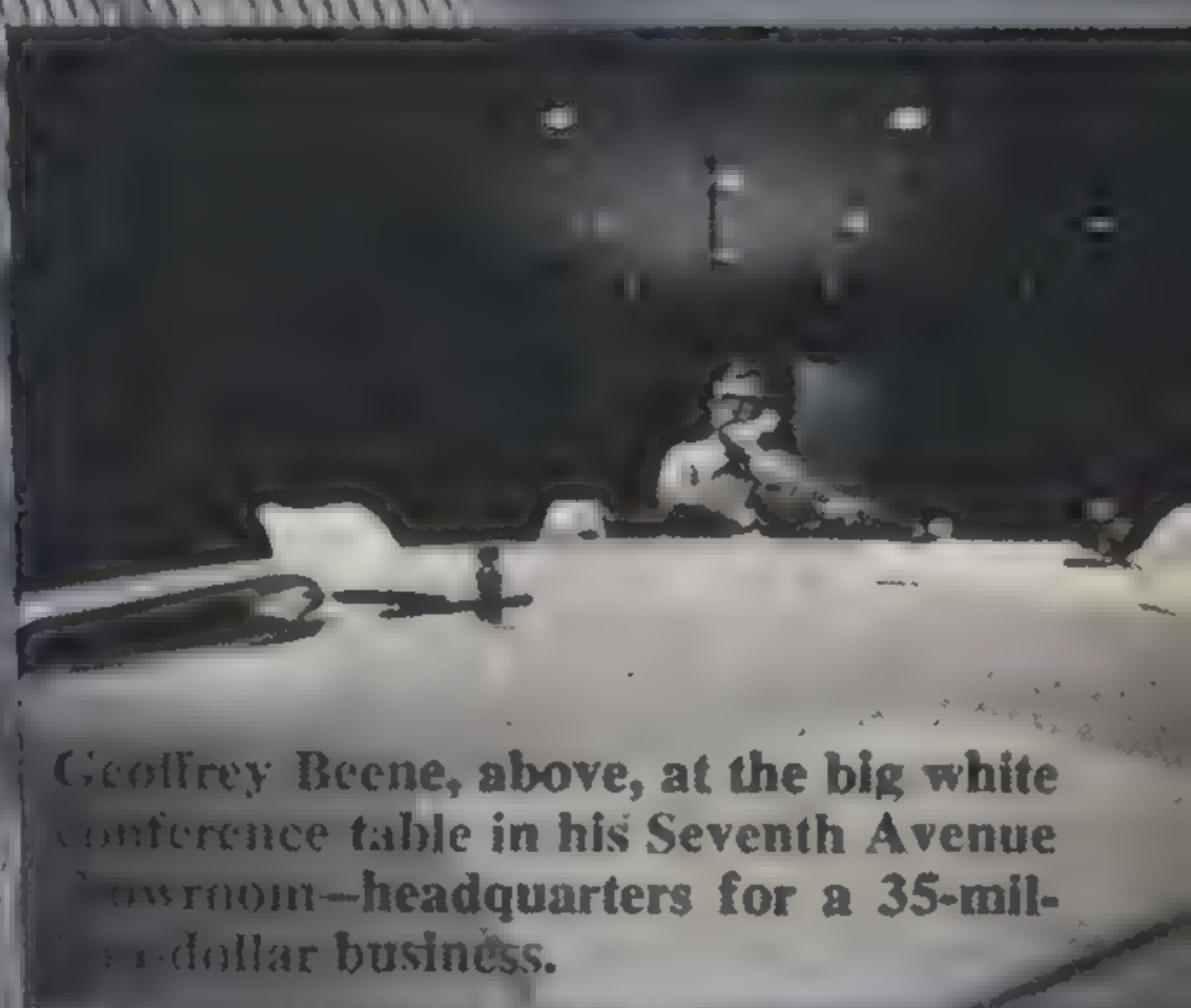


SMACK

OUCH!!



Clean lines, clear light: the point of the Fire Island beach apartment.



Geoffrey Beene, above, at the big white conference table in his Seventh Avenue lawroom—headquarters for a 35-million-dollar business.

Photographed by
Horst,
Ishimuro,
Ken Regan



"I pick up scarves, ropes, shoes, bags right off the streets everywhere!" Above, Geoffrey picking up finds on a New York street.

For Geoffrey Beene, "The pace at which we live has made poor and rich materials, unexpected combinations compatible—don't put plastic down; it adds another texture, and it's sleek and modern."... *Near right, Beene Bags at play:* smock jacket and pants in natural hopsacking, cotton-knit top, crochet cap—and a clear plastic belt.... *Opposite:* the soft, sliding tops, the ease, the luxurious fabric—the pyjama-dressing that the whole world loves! Left, the sensuous wrap top in beige georgette with Lucite tube belt, soft wide grey pants.... Right, in pale double-faced georgette, the softest tunic with ties at the neck, matching pants.... *Opposite below, evening surprise—the clear plastic sandal.* ...*Far right, the "dishcloth" cap in crochet stripes.*... Hair, Harry King; makeup, Ariella.

STORE AND FASHION DETAILS, NEXT TO LAST PAGE.

Photographed by
Horst,
Ishimuro,
Ken Regan



Geoffrey Beene He has the wit and sureness of taste to put a plastic sandal with a thousand-dollar dress...to see a little cap in an everyday dishcloth—"I like to take a common object, a 'found' object and turn it into something new and personal".





By Jerry Bowles

We are looking now at two scenes from the life of Geoffrey Beene. The first takes place in a 1940's lecture room at the Tulane University school of medicine. Geoffrey, a shy, reserved boy who is only nineteen and already a third-year premedical student, has just been asked a question he can't answer.

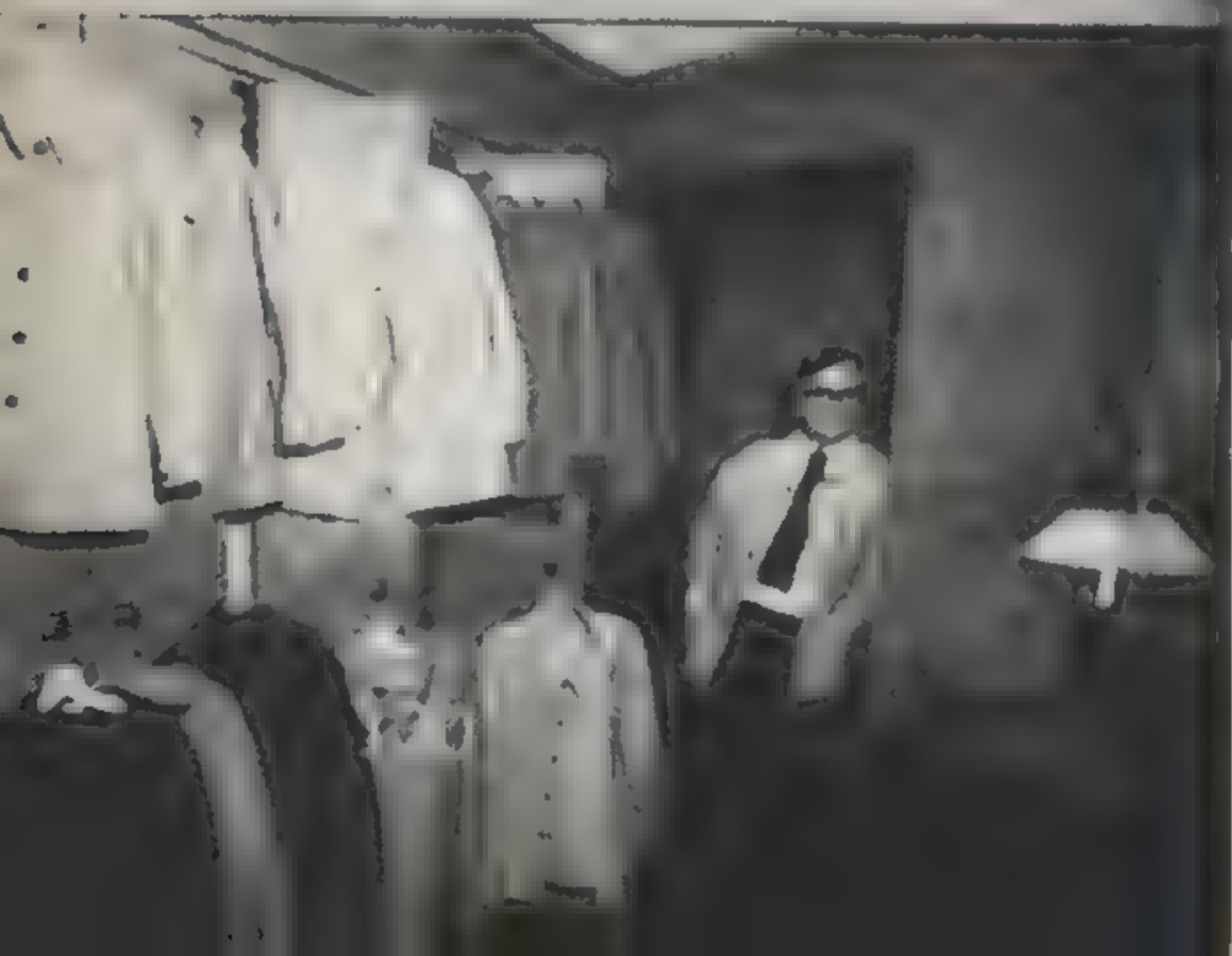
The reason he can't answer is that—instead of paying attention to the lecture—he has been making sketches in his notebook of Adrian's dresses for Lucille Ball in the film *Du Barry Was a Lady*. The instructor has just asked him to share the sketches with the rest of the class, much, needless to say, to Geoffrey's mortification.

The second scene is a lot happier. It takes place in an elegant restaurant atop Mount Rosa near Milan last year. Beene has just finished a typical Italian debauchery of white wine and fish and pasta with some enormously wealthy textile manufacturers. Now forty-nine and at the top of his form as a fashion designer, Beene, the first American invited to begin making and selling a collection of clothes in Europe on an international scale, is seeking the blessing of these businessmen from the big fabric houses Taroni and Agnona. Their cooperation is essential to any such undertaking because they control the materials he will need.

"Nobody said anything all through dinner," Beene said, "and then at the end one of the gentlemen said, 'We understand you want to come here to show your clothes and we have decided to approve.'" (Continued on page 146)

Geoffrey Beene "After the super '60's and the ultra '70's, I think we're coming to the real '80's. Clothes will be functional, really work. The next 'revolution' will come not from the designers but from the people who will insist upon what is both rational and becoming"

Geoffrey Beene, above, going over one of his new shoe designs...Below, in the Paisley-wrapped bedroom of his New York apartment with his own "signature" jackets.



You don't have to wait for the '80's. His clothes are real right now—designed to be worn again and again. And enjoyed! . . . *This page, right*—his grey-and-white-striped silk raincoat, striped "shirting" pyjama with Lucite belt. . . . *This page, above right*, the sparest slip of a dress and matching cardigan in beige silk, striped in electric blue. . . . *Opposite above*, for lunch—the Beene Bag white cotton overblouse with red drawstring ties, red pants. . . . *Opposite below*, his new gutsy canvas-and-leather boots. . . . *Opposite right*, pyjama-dressing in silver-grey matte jersey—the small, spare cardigan of a top—the sexiest in town! . . . *Opposite far right*, his new turn on a suit—in beige silk, with a narrow back-buttoned skirt, soft drawstring coat, 'string' sweater. Hair, Harry King; Suga at Bergdorf Goodman. Makeup, Ariella.

STORE AND FASHION DETAILS, NEXT TO LAST PAGE.



Photographed by
Horse
Ishimura
Ken Regan



At a black lacquer writing table in the city living room—"It is sheer delight to give European friends a perfect Creole dinner with gumbo. I collect regional cookbooks for the cook to follow." Table ornaments: nautilus shell "helmets" or sculptured wooden beads.





In the **F**lorida **S**un

ANYTHING COOL



Slide-around color, *left*—wonderful skirts and blouses to wear every way—the only A.M./P.M. difference is what you wear with them: silk sandals instead of scuffs, Bermudas instead of a skirt. All, Donna Karan for Anne Klein & Co. Silk crêpe de Chine blouses and shirt-jacket, about \$110 each. Liny silk skirts—double-panel, about \$130; button-front, about \$104. Saks Fifth Avenue; Garfinckel's; Hudson's; Swanson's on the

Plaza; Neiman-Marcus; Neusteters; I. Magnin.

A blue cotton shirt to pull over everything, *above*—bikinis to turtlenecks—plus trousers in everything-goes clay poplin. Both, Calvin Klein. Shirt (Cantoni twill), about \$66; pants (Threadtex cotton), about \$86. Bloomingdale's; Wanamaker's; Marshall Field. Accessories, next to last page. These 10 pages: hair, Christiaan; makeup, Ariella.

N. B. If you're Florida-bound, don't get so hooked on the beaches that you miss the sports—speedboat racing, spectacular fishing, tennis, hiking, biking, endless golf—this state comes equipped. As for the nifty girls, they're our favorite sister-act—Janice and Deborah Dickinson.

A “dinner” blouse slides over shorts for day. Beach cover-ups go out at night. Skirts go, period—so does straplessness. Nothing's ruled out!—these clothes are fun and freewheeling all the time....

In the **F**lorida **S**un ANYTHING GOES



If you want tennis things to be biking gear, they are. If you like vests over T-shirts, super. If you love sundresses, A.M. and P.M., just change your sandals. And there's no stopping a beautiful shirt!...



Practically everything you need for warm-weather sports, *above*: a navy-edged white sweater, white T-shirt and shorts (left) . . . and (right) a cotton-knit polo shirt and shorts in navy-white-Burgundy rep stripes—play them around for all they're worth! Whites, from Loomtog Tennis Whites. Civona acrylic sweater, about \$32; cotton/polyester T-shirt, about \$9; polyester shorts, about \$22. Bonwit Teller; Robinson's, California. Stripes, Ralph Lauren—shirt, about \$28; shorts, about \$40. Mid-January, at Henri Bendel; H & S Pogue.

Freewheeling, *left*: Calvin Klein's clean, sporty separates—oversized white cotton T-shirt, pencil-striped cotton vest in blue-red-white, and narrow white jeans. T-shirt, about \$26; vest (Cantoni), about \$52; polyester/cotton jeans (Tandler Textiles), about \$62. At Saks Fifth Avenue; Esther Wolf.

There's hardly a place this raspberry cotton sundress won't be welcome, *near right*—breezing around for day (think hemp sandals), easy dinner (think bronze)—or just along for the ride on one of

three golf greens at Florida's new Boca West Resort. Mic Mac of Paris. About \$68. Saks Fifth Avenue; Burdine's; Marshall Field; Sakowitz. The shirt you'll knot over everything, *far right*: blue cotton stripings, knotted here over brick cotton skinny-leg pants. Mic Mac of Paris. Shirt, about \$40; pants, about \$36. Saks Fifth Avenue; Burdine's; Sakowitz. Accessories, next to last page. . . . Skin news: a clean-smelling moisturizer just in from Noxzema called Raintree—comes in four concentrations, normal to parched.

Arthur Elgort



In the **F**lorida **S**un
 ANYTHING
 GOES



W

hen in doubt, grab white—nothing slides around more easily with other pieces, or looks fresher and cooler



Nobody said romantic only means evening, *above left*: this eyelet-edged white blouse and skirt go all the time—with naturals, slices of color, with metallics P.M. Blassport top, about \$48; skirt, about \$46. Polyester/cotton (Earl Glo). Lord & Taylor; John Baldwin.

Whatever you want this white lawn kimono-dress to be, *above right*—beach cover to at-home—it is: that's part of its pleasure! Scott Barrie, of cotton (Stanley Looms fabric).

About \$120. At Bonwit Teller; Stanley Korshak.

Super white watch, *left*, on an airy open-weave white strap; when you change climates—or just clothes—slide in different straps (tan pigskin, navy lizard . . .). Baume & Mercier gold watch, about \$680. Tiffany.

Straplessness goes everywhere now, *near right*—it's what you wear with this flirt of red-knotted white cotton dress that turns it day/night, at-home/

resort (in this case: Florida's new Boca West Resort). Beene Bag dress (Threadtex), about \$86. Bergdorf Goodman; Dayton's; Frederick & Nelson.

There's no limit to what you can do with a peasant blouse and skirt, *far right*—together, separately, they refresh your whole wardrobe. Oscar de la Renta's color-striped white cottons, about \$230. Saks Fifth Avenue; Jacobson's; Neiman-Marcus. Accessories, next to last page.



In the **F**lorida **S**un ANYTHING GOES

If you go for the simple, charming evening pieces, they'll go as easy or as glamorous as you want—just add your own dazzle...



"Evening" white eyelet you could go biking in, *far left*, with (unseen here) matching narrow pants for different moods, different needs...different tops. Betty Hanson & Co., of cotton (Aristocrat). About \$200. Altman's; Bullock's Wilshire.

You get a lot from this crêpe de Chine coat and pyjama, *near left*: the pieces; the prints (stripes over tattersall checks) are casual enough to swing; together, they're dressed. Gloria Vanderbilt Ltd. coat, pyjama—red/white/blue polyester prints (Pomezia)—about \$200 each. At Bergdorf Goodman; Stix, Baer & Fuller.

The great base, *near right*: John Anthony's wonderful strapless white jersey pyjama (the top just wraps on) . . . there's no way/time/or place you won't wear it (even romping on the Boca West Resort golf greens). What's more: it comes with an unlined navy silk coat—when you need a covering for this, or anything, it's there. Dacron jersey (Klopman Mills). All, about \$260. Saks Fifth Avenue; Martha, Palm Beach and Bal Harbour; Stanley Korshak.

The pleasure of having a terrific little gold Lurex T-shirt, *far right*: it slides over anything P.M.—white pants for resort, a slither of slit black crêpe de Chine in the city. Blassport top (viscose/Lurex), about \$54. Missoni jersey pants (wool/nylon), about \$110. Top, at Lord & Taylor; pants, at Bonwit Teller. Both, at Jordan Marsh, Florida; Harzfeld's. All accessory details, on the next to last page.





In the **Florida Sun**
ANYTHING
GOES

Nothing hits the beach like color...nothing goes more ways than a peasant skirt...



A bright cotton peasant skirt—instant wardrobe!—opposite: beach covering, day "dress" with peasant blouses, or easy-evening with a beautiful silk shawl—here, about to be tied into a strapless top. Skirt, Bill Haire for Friedrichs (Leimtex fabric). About \$70. Elizabeth Arden Salons; The Carriage Shop; I. Magnin; Liberty House, Hawaii. Doro shawl, about \$15. Saks Fifth Avenue; Montaldo's. Lavender-Coral necklace, by Les Bernard. Bits of color, above, and a tan: two striped-bare bikinis—orange/yellow/white stripes (left) and emerald stretch

satin. Sirena striped bikini; cotton/polyester. About \$20. Late Jan., Gimbel's, N.Y.; Marshall Field; Bullock's. Emerald bikini, DeWeese Designs; nylon/Lycra (Milliken fabric). About \$18. Abraham & Straus; Rich's; Bullock's.

Lilly Pulitzer fans are going to love this maillot, below—nothing but great print, and a strapless-or-not top. (The sands: Boca Raton's Cabana Club beach.) Liza for Lilly Pulitzer; polyester/spandex. About \$25. Lilly Pulitzer Shops; Miss Jackson's; Bullock's Wilshire. Accessory details, next to last page.



DAY 1 Lod Airport, Tel Aviv, 2:00 P.M.: special security check for just the men on our flight takes place in the back of a truck on the airfield. . . . Then, drive to Dan Hotel in town. On a walk before dinner, see fantastic bonfires on the beach with flames twenty-five feet high. We are told that it's an ancient Maccabean holiday for children, called Lag Ba'omer, celebrating the end of a plague. Children—all *sabras*, very beautiful and lithe—dancing around the fires and the whole effect is free and exciting. . . . Dinner nearby at a new restaurant in a shopping complex—very modern, *brutal*. Lots of pizza and plastic, but the Israeli beer—Maccabee—is excellent.

DAY 2 First Israeli breakfast: juice, fruit, bread, cheese, tomatoes, cucumbers, honey, jam, butter, yogurt, peppers, eggs, lox, herring salads, and

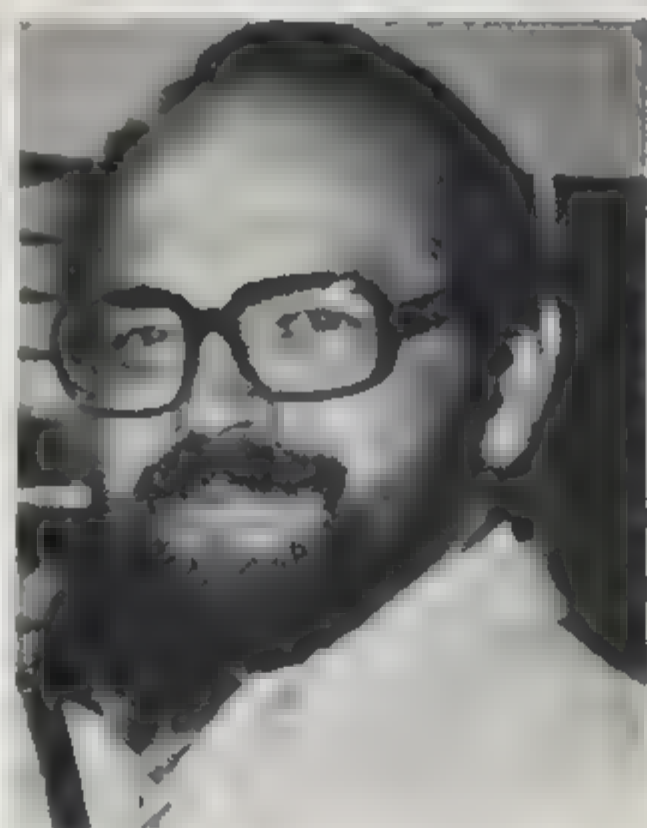
coffee—incredibly good, four stars! . . . Walk Tel Aviv and—by accident—find the Carmel Market—crowded and full of life. Fruits, flowers, and vegetables. . . . On Rothschild Boulevard, lunch at a Yemenite café: eggplant, hummus, eggs with

Breakfast: fruit, bread, cheese, lox,

tomatoes. . . . In the evening, explore Old Jaffa—very pleasant and well-done reconstruction. Many shops and cafés. Excellent salad and my first St. Peter's fish—found in the Sea of Galilee—at French restaurant called Toutoune. See many newlyweds. We are told that this is the only day since Passover when marriages can be performed. And after today the ban goes on again until Shavuot.

DAY 3 Cross the Gaza Strip—very fertile, only Arab inhabitants—to the Sinai desert and lunch on kebobs, pita bread, and beer at a new town—Yamit—guarded by soldiers and sur-

Bonfire on the beach, twenty-five feet high,



Glamour Magazine art director George Hartman

rounded by barbed-wire fences. See one young soldier reading Hermann Hesse. . . . Then on to Beersheba with its very modern university and housing for Bedouins—the first of its kind in history. . . . Pass many Bedouin encampments—goats and camels, veiled women in black riding donkeys. . . . Nearby at the Biblical site of Tel Sheba, much excavation—they think they have found Abraham's Well.

DAY 4 Judea—a magnificent desert of hills, rock, and sand. The only color is beige. . . . Ar-

beautiful and lithe

rant is a surprise—it looks and tastes as if a candy bar had been melted down and poured over it. . . . Walk back to the hotel through the Jewish quarter. It's a shock to find that 90 percent of its buildings have been built since 1967. Well-done but disappointing.

DAY 5 Visit the new city of Jerusalem. The Shrine of the Book, the University (beautiful, modern buildings), the Knesset, the Chagall windows at the Hadassah Hospital (just about perfect), the John F. Kennedy Memorial (striking, but why is it here?), the Yad va-Shem (Holocaust Museum). . . . After lunch we drive to Bethlehem where the Church of the Nativity does not live up to my expectations. Back in Jerusalem, passing

through the Mea Shearim section where the Hasidic Jews live, I feel as though I am in Poland a hundred years ago. . . . Shabbat services at the Western Wall. It's very windy and cold. What intrigues me most are the clothes of the Hasidim and the hundreds of birds flying above us and lighting on the cracks in the wall. At one

tomatoes, cucumbers, honey, yogurt, eggs, herring

point, about eighty or so young men form groups of eight with arms across each other's shoulders and sing and dance into the main area where others are praying. . . . Taxi to an Arab restaurant, the Hatem Masswadeh in East Jerusalem, for the sixteen dishes of various salads called *mezza* followed by stuffed pigeon and shashlik. First good meal in Jerusalem.

DAY 6 In the old city and Arab markets, wild mixtures of cultures. At one corner a Christian church, a mosque in the background, Israeli soldiers stand-

ing guard nearby. . . . We can't resist the food: cakes with sesame seeds, pastries filled with pistachio nuts and honey, pita bread stuffed with lamb, tomatoes, avocado, onions, and spices. Delicious. . . . People-watching at the Damascus Gate: many soldiers, Hasidic families, Arab women with baskets of food on their heads, tourists from all over the world. . . . Dinner at Palmahi—good Oriental and Israeli food. One thing we have learned: order *chopped* meat such as meatballs or kebob; the shashlik tends to be tough with not much flavor. . . . Afterward, we discover by accident the Saturday-night meeting place for young people around Ben Yehuda, Yafo, and King George streets. Here, thousands of teenagers are walking the streets; going to the movies—all looking very Parisian wearing tight pants with flared legs, small sweaters, clogs.

DAY 7 Visit the most important Christian sights: Via Dolorosa, Church of the Holy Sepulchre, Mount of Olives. However, the most impressive experience of the day is going inside the Dome of the Rock Mosque. We remove our shoes before walking into a huge space covered with Oriental rugs and built

over the rock where, according to tradition, Mohammed rose to Heaven. The roof is a huge golden dome decorated with symmetrical designs in greens and reds. Overwhelming.

DAY 8 Almost twelve hours of driving. First stop, Megiddo—ancient Biblical site where the last battle (Armageddon) is to take place. . . . On to Nazareth to visit the Basilica of the Annunciation, a Roman Catholic church built near Mary's Well, one of the three sites traditional to the Annunciation. . . . Cross the River Jordan and

drive into the occupied area of Syria. The area of Golan is extremely beautiful with mountains about three thousand feet high. Many signs of battles: burnt-out tanks, monuments to the dead. At several points, we pick up soldiers traveling between posts. The beautiful sunset seems out of place.

DAY 9 Drive north to Krrya Shmona on the border of Lebanon, on to Banias to see the source of the River Jordan. Lovely setting with ancient altars to Pan carved into the side of the mountain and a waterfall nearby. . . . Drive to Safad, a marvelous old city, now an artists' colony. . . . Visit an Oriental synagogue resembling a Turkish living room with low banquettes around the whole room. . . . Lunch at Akko (Acre), fascinating walled Arab harbor city. Some Arab youths are swimming and a few small sailboats are out in the water. I will have to return to this city someday to explore all its winding side streets.

DAY 10 After spending the night in Haifa, drive south along the sea toward Caesarea, once the Roman capital of the area. . . . See many children today on field trips. Hard to distinguish between Arab and Jew—except that Arab groups are led by several women; the Jewish children have one or two soldiers with drawn guns in addition to the adults. . . . Dinner back in Tel Aviv at the "Zion Exclusive," a Yemeni kosher restaurant on a back street near the market. We are led past the small, brightly lit room off the street patronized by "local" people to a back room (the "exclusive" part), which is small, dark, "overproduced" as far as decor is concerned.

The first course is a variety of stuffed fruits and vegetables (cucumbers, vine leaves, squash, potatoes, pears). Next, stuffed breast of lamb—the best. The desserts—served in small round bowls—are a

mystery.

The manager asks us to identify what we're eating. I guess mine easily—olives. Jack thinks his are beets, but they are mushrooms. Bud's is squash. Lisa has the most difficult—radishes! They all have been marinated in rose water, which makes them sweet and fragrant.

DAY 11 Spend the morning shopping. Tonight we decide on the Gondola for dinner—can't survive long without pasta! . . . But when we arrive, nothing's there. Check our guidebook again for the address and discover that the Gondola is in Jerusalem! But the fresh fish (bream) at the small, unpretentious Carmel Oriental restaurant, 26 King George Street, is better than any fish I've had in New York recently.

DAY 12 Total exhaustion! I come back to the hotel after a final morning tour of Tel Aviv and nap until 4:00 P.M. . . . For dinner, an Indian restaurant called Taj Mahal. Good food but disappointing desserts, so we feast at one of the Oriental baklava stands selling at least two dozen varieties of pastries.

DAY 13 Our last Israeli breakfast. Afterward, absolutely nothing to do. It's Saturday in Israel and the world has come to an end! Nothing is open! . . . But dinner at a small fish restaurant near the hotel, I can only describe as being perfect.

My main course is grilled whitefish. Jack and Bud share a mixed grill of shrimp coated with sesame seeds, calamary in a Provençal sauce, sautéed shrimp in a dible sauce, crayfish au gratin, smelts.

After dinner, we check our luggage and go through security clearances at El Al to save time tomorrow morning at the airport. It is fairly quick and very thorough—but also frightening. I shall not rest well until we land safely in Zurich tomorrow. ▽

BOCUSE OMELETS

(Continued from page 125)

kneel reverently at his feet. Best of all, he now has written a brilliant cookbook crammed with invaluable advice along with tips on how to prepare classic French dishes à la Bocuse, his own inventions, and the creations of other French chefs he admires. (Now published in France, the book will be available in English later this year from Pantheon.)

"I'll consider my cookbook a success," the warm, friendly, supremely self-confident chef told us, "if you read it like a thriller, in one gulp, and are salivating when you get to the end."

Like many great artists, Paul Bocuse was a child prodigy. At the age of ten—short pants, hair still damp from a swim in the river—Paul could prepare a tender veal kidney and make a smooth and buttery vegetable puree, good enough to be served in his parents' restaurant. The restaurant

had been in the family for a long, long time; a certain Michel Bocuse began it in 1765. For over two-hundred years, it was a simple *guinguette* where people from Lyon would come on Sundays to swim, go boating, dance the *java* to the sound of an accordion, and enjoy the simple menus offered by the Bocuse family—omelets, fresh river fish, *saucisson de Lyon*, and cheese.

Now Paul Bocuse has transformed his family's humble café-restaurant into what is considered by many to be the greatest restaurant in the world. "*La nouvelle cuisine*? It doesn't exist," Bocuse, the man who invented it, announced firmly. "There is only good cooking and bad cooking. After all, France has always been famous for the lightness of its food. Now we all avoid rich, heavy sauces that disguise the taste of the food. A string bean should taste like a string bean and a carrot like a carrot." (A favorite Bocuse menu and recipes begin on page 66.)



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"We were sliding or drifting into a chaotic situation and something had to be done . . . we had to arrest people"

INDIRA GANDHI

(Continued from page 111)

ritual and routines and that does tie women down. There was a period in which priests said that women couldn't do anything. Then, people said they must have sons, because when a man dies only his son can do the ceremony, the daughter can't. All this was built on in various different periods, but it isn't the basis of the religion, it's more the shape of superficial aspects.

Another thing is the influence of other cultures—a lot of things that some people regard as part of Indian culture were sheer Victorianism. At that time, the British and the missionaries were here and they said, for instance, women must wear long sleeves. Normally, there is nowhere in India where the dress included long sleeves, except in the very cold hill places. So when people started wearing short sleeves again, people said, "Oh, they are copying the West, this is not Indian," not realizing that in our villages and in the old times people wore much less. Not everyone knows how much is ours, how much we've taken from somebody on the outside.

You have the most important role of any woman in the world. Do you find that being a woman adds any burdens?

Not in India. But, you know, lately there has been a great deal of criticism in the United States and other countries of the measures that we have taken in India, and a number of women have written that part of this is because "You are a woman and men can't stand your doing things." They say it's a chauvinistic attitude of the men. But nobody in India thinks that way. You know, before India was independent, women couldn't even hold government posts; the highest thing women could gain was president of a political party, and we had three women presidents before independence. And, before I became Prime Minister, we had women as chief ministers of States.

I think the Women's Lib movement in the United States is very interesting. I don't always understand all aspects of it. For instance, here we are not so concerned with the sex aspect. You feel that that gives you greater freedom, and we regard it more as part of all the other movements. . . . I think that there are two parallel movements in the world. One is the global movement that the world is shrinking and everyone is closer to each other. The second is that everybody is very anxious to keep a distinct personality, whether it's as a nation or as an individual, and I think that women *do* feel that they have not been regarded as women.

Another thing, we had a study made

here. I don't know who made it, whether it was the Ministry of Education or who else . . . they found that in the textbooks there was hardly any mention of women. And it was purely a male outlook.

The government itself is trying so hard to help women not just because they are women but because we see that it makes no sense if half the population should not be pulling its weight in the shape of its talents or its capacity to help in developing the country. I think that it is part of prosperity that you think your wife shouldn't do anything and should become much more of a decorative object than she was when she was a partner working side by side with men.

You are a mother and a grandmother as well. Have you ever felt any conflict between your duties and your family?

No, none whatsoever. On the contrary I think I've been a better mother because I have had larger interests. I was able to help my children more. I mean, I was more interesting for them, and you learn to organize your time better, so what time is spent with them *is* spent with them. The mother may be in the home with the child, but she may be cooking or doing something else or merely playing bridge. Theoretically she is *there*, but she is not available to the child, whereas I arranged my day so that when they wanted me I was always available, and it didn't interfere in any way with other work.

Do you see a future for your granddaughter that's different from your own?

We are trying to change education. But ultimately, whatever education you have, it's a matter of what you, the individual, make of the education. You can have the same education for a class of sixty people or a hundred people, but each will get something quite different from it, depending on what she has inside, within her.

In your own life, what barriers, if any, have you run into?

No barriers at all.

What about people under your regime being arrested without charges, and being held without trial?

Anywhere in the world, in any constitution, there are provisions for when a situation exists in a country that you cannot control through the normal means; for that special provision is made. For instance, you have had various emergencies in the United States. In wartime a lot of rights of the people are suspended because the most important thing is to win the war. You can't afford to take the risk of somebody doing something that will jeopardize your security.

Now, in our constitution there is such a provision that says that you can have the State declare a state of emergency either if there is internal disturbance or

if there is external danger. In 1971, when we had the war that took place in Bangladesh and Pakistan, we declared half of that—that is part two, which is a state of external danger—but we didn't declare the first. After that a situation arose here—it didn't arrive in a short period, it grew very gradually, starting toward the end of '72—in which the opposition parties thought they must weaken the government in any way possible, although we had won the election. Perhaps *because* we had won such a big majority. They tried to join the people of the extreme right, people of the extreme left, and we had all kinds . . . I'm trying to telescope it. . . . There was even one political party which believed in no program other than that they didn't like my family.

We just tolerated it, we didn't do anything about it. But, as I said, in '71 Bangladesh came up, and this was immediately after our parliamentary election, so before we could start with any programs or development work we had ten million refugees, with the expense and the burden—not only the financial burden but administrative and social, because they occupied areas where there was just no room for them. We have a tiny state called Tripura, it's the one sticking out on the map, almost like an appendix. There were more refugees there than local people. Refugees occupied the forts, the schools, the hospitals, private people's verandas. . . . It was a very difficult period and, of course, we had the war and all *its* difficulties.

In the meantime, by the time the war was over there was a global financial crisis. That hit us very badly. The price of grain went up, the prices of fertilizer and machinery, and this coincided with a very severe drought, the drought that was all over the Sahara, large parts of Asia. Agriculture production went down. That affected industrial production and we had to pay much more for anything we bought from outside. There was great economic difficulty, and because we were determined that nobody should die of starvation—and nobody did die—it meant that we had to be very severe with the cities. We said, you just can't have your luxuries, we must see that a certain amount which is essential for survival reaches everybody. If any is left over, well, you can have it. So there was the rationed wheat, and over and above that—and more expensively—you could have the unrationed. But that was in limited quantity.

Why I am explaining this in some detail is that every section was rather annoyed. You know, the housewife was annoyed because she couldn't get what she wanted when she wanted it; then the industrial worker was dissatisfied, the

farmers were dissatisfied because they had to face great hardships, and so on.

I would have thought that this situation was more serious than war, and that it was a time when people should not bother about political sides but say that we must get together and pull the country out of this situation because, obviously, we had to make some very hard decisions in order to meet the challenge. But the opposition thought that maybe, if they combined, this was just the moment to knock the government over, so they had agitations all over the country, but more concentrated in the State of Gujarat. And there, in the elected assembly where our party had the majority, first the opposition members resigned. We still had a quorum and then they started to intimidate our people. Some were beaten up, one was threatened that his child would be kidnapped, somebody's house was burnt down, and as a result several of our people also resigned, but we *still* could have kept on in the House, except that violence was growing so much that nobody was going to school and college. There was utter chaos, and although the agitation had started on the plea of high prices, it put prices *up*, naturally. When the opposition parties found that we were compelled to dissolve a duly elected assembly in Gujarat (I thought this was very unconstitutional and undemocratic), they started the same thing in another State, the State of Bihar. There they didn't succeed because even their own members, the opposition members, said they saw no reason why they should resign. But we did have violent demonstrations.

Some parties did not believe in violence, but others did and when they combined, nobody could control the violence. Although our police had instructions not to beat anybody, actually when a lot of people go and attack policemen, they are going to hit back. In the middle of 1975, the opposition parties decided to do this on an all-India basis. In the meantime, our press, or almost all of it, was supporting these agitations. It's not just that they supported it, they presented all news in such a way, so slanted and biased, that it gave the opposition the impression that they had the support of the country, which they didn't have, which we *knew* they didn't have. But we had no way of putting across that they didn't have this support.

In the opposition there are many parties, we don't have only two. . . . On the right there is the Swatantra party which is made up completely of the very rich, the big businessmen, the ex-princes, a few, a handful maybe, from other parties. But none of them had been in the freedom struggle; on the contrary, most of them had been against freedom. They had been against democracy, against added franchise.

Then there was the Jansangh, a very chauvinistic, narrow, religious sort of

party, very much against the minority of both the Christians and the Moslems. They didn't want us to normalize relations with Pakistan, or the Arab countries. Economically also they were very conservative, although they never very clearly expressed what policies they had. We think that they had a hand in almost every riot which took place on the basis of religion.

The RSS was the militant wing; it was a member of the RSS who assassinated Mahatma Gandhi. It was after that that the RSS was banned. Then they promised that they would not have anything to do with politics, they would stay completely out, and so the ban was lifted. But there remained a strong feeling that there should be a ban because they were acting very much like Hitler—you know, giving that sort of training to school children, with knives and things. In fact, the leader of the RSS has written books and given lectures and he admires Hitler enormously. That's the sort of government he would have. Not only from the point of view of strong government but, from what he said, of purity of the race.

In our Constitution we give equal rights to any citizen no matter what religion or caste or sex. The RSS felt, why should the minorities have the same rights? Of course, in foreign policy they were much more pro-Western and we are non-aligned. Then there were various other parties, more to the center . . . various groups who have broken away from the Congress and joined and broken and re-joined in different combinations.

The Communist Party here is in three groups: there is the CPI (Communist Party India), the Communist Party Marxist, and the Communist Party Marxist-Lenin. The last one we do not recognize as a party. It believes in violence and violent overthrow of the government. . . . So, all these elements combined, and there was a great deal of violence and a lot of talk of corruption.

I don't think there is any more corruption in India than in any other country; we are trying to clean up and I think we have succeeded to a large extent. But when there's a situation of scarcity, then all these evils come to the fore. We had a lot of smuggling, both in and out of the country. As soon as we started taking strong measures to stop smuggling, all these very powerful people joined and put all their financial and other strengths behind these crooks to try and bring down the government.

In the meantime, in '75 they decided to have this all-India campaign and the man put in charge of the campaign program-planning was the leader of the RSS. They *did* believe in violence openly; they had been saying that so-and-so should be gotten rid of and so on and so forth. It was a very dangerous situation. In a smaller country, it doesn't matter if you have a change, but in a country like

(Continued on page 146)

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INDIRA GANDHI

(Continued from page 145)

India, you can't have a motley crowd ruling a government. You have to have a party that can hold the country together. You can't have people who have worked together on the issue of removing a person, the Prime Minister, or the government, but do not agree on any other policy whatsoever. They have had governments in the States and the governments have broken because, once it came to implementing something, they simply couldn't agree.

The other danger along with this was, at this time of great economic difficulty, the press and the opposition were spreading a general atmosphere of gloom, despondency, lack of faith in the future: nothing has happened in India, nothing is happening, nothing can happen in the future. I think this was a most dangerous thing for a developing country because all you have is hope and faith, and it's on *that* you can build. If you don't, then people say, well, if there is no future, why should we bother to do anything today.

This is what was happening here. We were sliding or drifting into a chaotic situation and something had to be done to pull the nation together and to prevent disturbance, and for that we had to arrest people who were propagating this. But now we have released almost all of them, there are very few still in detention. Just a handful of leaders.

There is another great propaganda in America that there is torture and so on, but every day when people have been released . . . there was one of them here yesterday, one of the Members of Parliament who was under detention. He was rather large, but everybody noticed that he hadn't lost a pound. He said, "How could I, I was so well looked after." All of them have said this, that they were as well looked after as they can be.

As you know, there are international groups such as Amnesty International

[who protest the imprisonment of "prisoners of conscience"] . . .

Yes, they are spending a lot of money on this. This is making it more difficult for us to liberalize the situation because some people feel very strongly about this outside interference.

Is a real democracy possible?

The democratic system is quite different between the U.S. and the U.K. It's a different situation in Germany, it's different again in France, so there isn't any one system which can be called truly democratic. I gave a speech in Parliament and I quoted from one of the articles of the Federal Republic of Germany, which is regarded as a democracy. They have a clause that says nobody can use freedom of speech or freedom of association or communication or whatever if it in any way undermines the State. This is what was happening here.

What we did is fully within the Constitution, and it is obvious that people foresaw that such a situation would arise. You see, first a country has to stay alive before you have any system, and that is why we have to see what will keep the country alive, what will keep it together in the unity and civility that is essential for survival. This is an important thing. An affluent society, a settled society doesn't fully appreciate the dangers, the pressures that a newly free country has to face, especially as India has all these problems in a much larger framework than most of the other countries. No other developing country really has as open a society as we have. Most of them have one-party systems. And very much one-person-centered systems, because they found that this was what worked in their countries. I'm not criticizing them: it's for them to see what is needed. We simply cannot afford license. We want to give freedom to our people, but we cannot afford for them to abuse it, to knock down what has been built, because if it is knocked down, the country's knocked down. You can't say some-

body else can build it up quickly, you are not able, if it is really knocked down.

Isn't India ahead of most of the developing countries?

Well, part of us is, but the larger part isn't. I mean we have highly sophisticated industry. We've got atomic energy, as you know. But this concerns a very small part of the population and the vast majority is in the rural areas, over 75 percent and they are still very, very much in the developing stage. And then we have the tribal areas which are even more backward because they have no communication. We didn't even know about them before Independence. Perhaps they were the original inhabitants of India, but they have been pushed into the forests or mountains and now we have special reservations for them.

In the West, you know, we are always portrayed as a starving country although nobody's starved here for a long time. But we *are* poor. The poverty is nothing like it was before Independence, or I'd say even fifteen years ago, but compared to your affluence it is extreme poverty, although when we see it, and I travel a great deal, I see a tremendous difference in people's faces, expressions, the clothes they wear, their self-confidence.

This is true for most of this country. I mean, there may be some groups or tribes that are very, very poor. For instance, in the 1950's, I went with my father to one of our northeastern tribal areas, and they had never seen a wheel before we went, the very first wheel they saw was the wheel of our airplane.

What causes concern here is that America has supported, *does* support dictatorships, even now, morally, materially, militarily. If the United States hadn't, then we would say, well, they are very upset that something has happened to democracy here. But consistently, long before we had any emergency or any curbs, they were not supporting India, they were supporting dictatorships even then. This causes us concern. ▽

GEOFFREY BEENE

(Continued from page 130)

Well, I was already dizzy at that altitude, and I was just overwhelmed and almost overcome because it had been practically a lifelong ambition of mine, having studied in Europe and all. I'm just so proud to be the first American to do this on this level."

Beene looks almost overcome at the memory even now. He is a round, Teddybearish man with a soft voice that carries with it the sentimental resonance of the Deep South. You listen to it closely and you hear the creaking of front-porch swings, ice cubes rattling in bourbon glasses, and cousins playing under the tupelos in the backyard at Big Mamma's house on a humid summer afternoon.

We are sitting in a conference room at Beene's factory-showroom at 550 Seventh

Avenue; the room is grey and white, as sedate and enigmatic as the man himself. We are dealing here with a man who values his work and his privacy beyond all else. Beene is almost a legend along Seventh Avenue for the things he does not do. He does not have big splashy showings with celebrities and photographers. He does not appear on talk shows or go to department stores to tell women with fat hips that they would look good in brown. Most of the time, he won't even tell writers what fashionable women he dresses. (They include Jacqueline Onassis.) He does not have a public-relations person or an advertising director.

Geoffrey Beene is, in short, the quiet man of fashion. Yet, there is widespread agreement in the industry that Beene is—in both economic and creative terms—at the peak of his career. While others,

it seems, have been out plugging their souls into the great media wall socket, Beene has been off in a corner building a private empire.

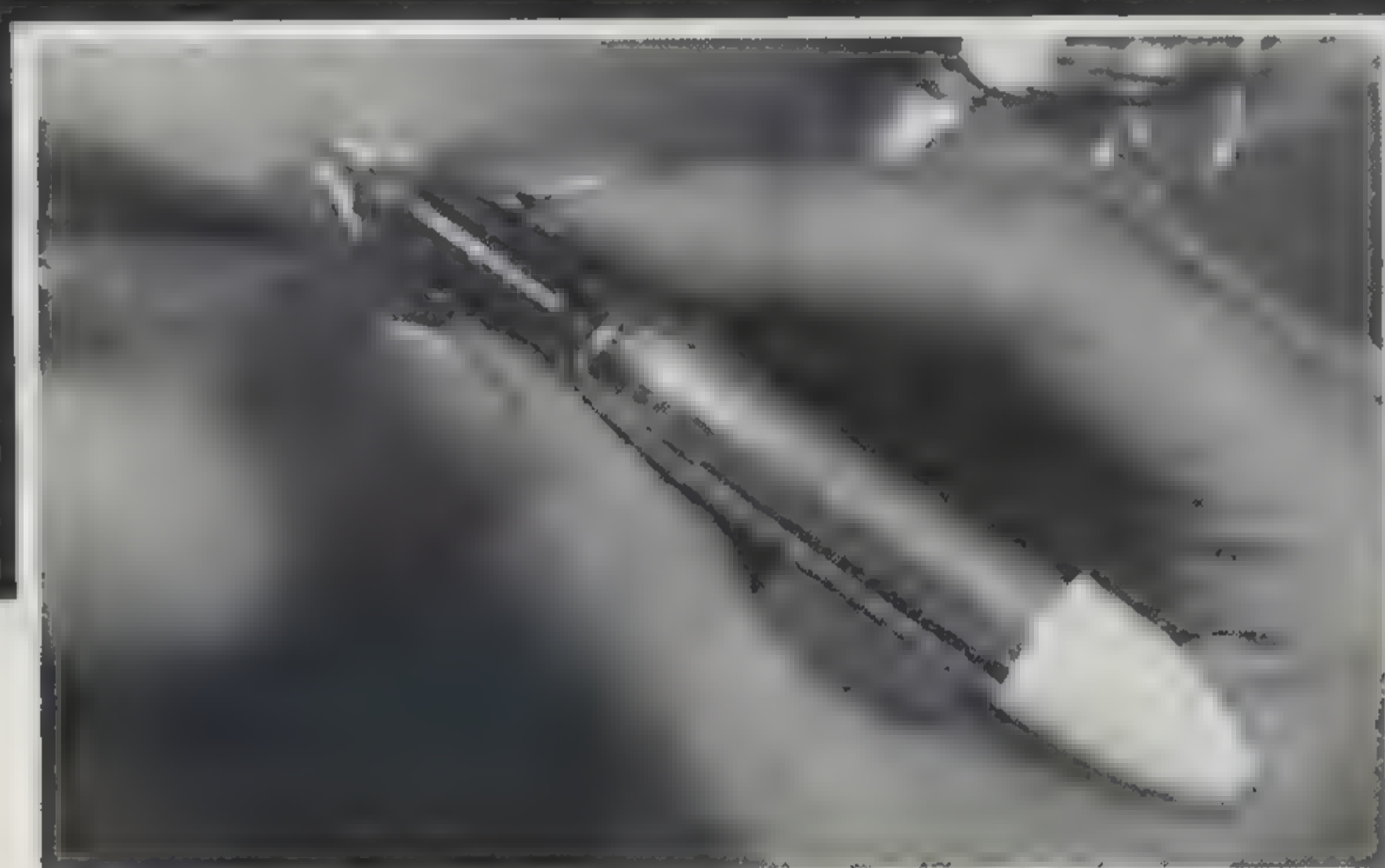
"I don't need all that jazz and hoopla," Beene said. "So much of it is fake anyway. I don't even like to have my picture taken. I just want to do my work."

Consider these facts: Beene owns, with Leo Orlandi, his production partner of some fourteen years, the Geoffrey Beene Organization of New York and Milano. This is composed of Beene Couture ("It's luxe ready-to-wear, really, but the prices are so high and the quality so good that I don't hesitate to call it couture."); Beene Bag, a less expensive sportswear-oriented division with retail prices from \$12 to \$150; and a fragrance division that began with a perfume for women called Geof-

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GEOFFREY BEENE

(Continued from page 146)

frey Beene, followed with an enormously successful men's cologne called Grey Flannel (now there are soap and talc, also), and has just launched a new perfume called Red, at \$100 an ounce.

On top of that, Beene has licensing agreements with eleven other companies to turn out a variety of products, including furs, jewelry, scarves, shoes, tenniswear, men's clothing, belts and accessories, sheets and pillowcases, sunglasses, and loungewear under his signature. Bergdorf Goodman has gathered a lot of this stuff together in a separate corner of their Fifth Avenue store under the umbrella of "The World of Geoffrey Beene."

All of which ain't bad for a good ole boy from Haynesville, Louisiana, a town of 3005 souls. For years after his parents divorced, Beene's mother, Lorine, ran the City Floral and Gift Shop there on Main Street. She now has a 960-acre plantation, some of which, it has been said, has oil on it. A classmate of Beene's at Haynesville High remembers him as "a serious boy, very intelligent. He was some sort of officer in the senior class. He was a lot of fun, though."

Beene was graduated from high school at sixteen and won a scholarship to Tulane to study medicine. Tulane was to be a disastrous experience.

"In the South, if you're not a doctor, lawyer, merchant, or thief, everything else is a hobby," he said. "So my family thought I ought to be a doctor. The first two years weren't bad, because it was classroom work, but the third year we got into vivisection, cadavers, and all that horrendous stuff. And every disease we studied I got. After awhile it became a question of just how many diseases could I get in one year."

Beene returned home with the announcement that he wasn't going to be a doctor and was hustled off to a psychiatrist who agreed. The family was disappointed ("To this day, I think they wonder when I'm going to give up this hobby and get a job") but agreed to send him to the University of Southern California to study anything he wanted.

"I never made it, though," Beene said, tapping the desk with a pencil. "I had about six weeks to kill until school was to start, so I got a job in *dis-play* (he pronounces it like that, *dis-play*) at I. Magnin. That was a real revelation to me because these were the finest clothes I'd ever seen. I started to make sketches for clothes; and, after about six months, the president of the store called me into his office and said he'd heard about my sketches and could he look at them. I showed the drawings to him, and he said 'I advise you to go into fashion. You seem to have a talent for it.' And, I said, how do I do that and he said, 'You should go to France and study,' and I did."

So it came to pass that Beene spent

1946 and 1947 in Paris studying and working.

"I went first to a school that taught sewing and that was just terrifying. I've never been good at little things with my hands. Even now, on a TV set, if it's more than just an on-and-off button, I can't do it. So then I went to the Académie Julian, which was more sketching and designing; and I apprenticed with a retired tailor."

Beene returned to New York and got a job doing custom work on Fifty-seventh Street until friends suggested that Seventh Avenue was where the action was. Beene got a job with a new house called Harmay as assistant to the chief designer and stayed on for eight years.

"I began to get into very modern clothes and was affected by chemises and very loose things," he said. "I was fired while I was in Rome on vacation, because they didn't believe in that sort of thing. I still like that sort of thing and they're out of business; that's a commentary on that."

His next job was with Teal Traina. That was the beginning of Beene's recognition because, while he was not credited on the labels, the company did credit him in ads and in magazine write-ups. That job lasted eight years, also.

"I don't know if I should get into this or not," Beene said shyly, "but I left because Teal married a model who was my best friend and that caused a little friction, and he said I should stay in the design room and forget about anything else. It just got intolerable after awhile."

Fortunately for Beene, there was a backer waiting in the wings and the Geoffrey Beene Organization was born. That was fourteen years ago, and Beene's been doing his own private thing, and making money, ever since. Some friends describe him as a workaholic but he denies it.

"I really lead a fairly leisurely life," he says. "I leave for the office at 8:15 in the morning before the traffic and leave about 7:00 after the rush hour. I don't have a lot of property to worry about, a duplex apartment here in the city and a co-op on Fire Island."

Lately, there have been a lot of big corporations who have expressed an interest in acquiring the Beene Organization, but Geoffrey isn't interested.

"Sometimes I think it might be helpful, particularly in the perfume, if we had a few million dollars to pump into it. We could probably do in two years what it'll take us ten years to do. But I'd never sell the firm. I do exactly what I want now and I have a clear idea of what I want from my work. I don't care if I ever get any bigger. I really don't," he said.

Beene gave me a tour of the factory which, even on a Saturday morning, has a number of people working. (There are about three hundred employees in all.) He is immensley proud of his workmen, many of whom are Italian. Even his competitors will agree that Beene seems to have cornered the best craftsmen in the city. That's reflected in the clothes.

"There's so little quality left," Beene said. "I just feel that if women care enough about my things to put them on their backs and to spend that kind of money, then they deserve some quality and something that's going to last."

"I use mainly neutrals . . . browns and greys," he said. "I don't use a lot of bright colors, because they seem to drown the individual. The only one I use sometimes is red. All the world seems to love red at some time or another in their lives. I use a lot of fabrics that normally are used in men's clothing because the quality is so much better. This is men's shirting and this one is cavalry twill." (Actually, he said *calvary* twill, a funny little mistake that Southerners often make.)

"This is ready-to-wear, as I said, but we will do things to order," he says. "An awful lot of immensely wealthy ladies are a little, you know, heavy, so I feel we should do that."

There are a couple of things that strike me (as a bit of a Southerner myself) about Beene's clothes. One is a certain peculiar reverence for women, a desire to make them pretty. This is not surprising when you remember that Beene grew up in a house filled with women and in a time and place not so far removed from that nineteenth-century B movie known as the Old South. Soft-spoken gentlemen moving against a backdrop of rose gardens and dueling grounds and lovely ladies in farthingales who never for a moment lost that exquisite remoteness, that unattainable beauty, that was the dream of all men and the possession of none. If Scarlett O'Hara were alive, she'd wear Geoffrey Beene's clothes.

"Okay," says one longtime admirer, a very fashionable lady, "so Geoffrey's dresses may be a little square compared to what some others are doing. But they're beautiful, and they're exquisitely made. When you see a woman wearing a Halston dress, you say 'That's a Halston dress.' When you see someone wearing one of Geoffrey's things, you will probably recognize them as his but you'll say 'My God, what a well-dressed woman.' That's why we love him."

Beene is totally bullish on his pioneering venture into Europe, which, he feels, will open up that arena for other designers as well. For himself, the move makes great economic sense. A \$300 Geoffrey Beene dress made in New York now costs three times that much in London or Rome or Munich. Manufacturing in Milan will reduce that gap. "We'll be showing and selling everywhere on the continent, except in France," he said. "The French have their own ideas about fashion and that doesn't include Americans."

There is a look of pure Dixie mischief in Beene's eyes as he says that, as if maybe, just maybe, in some small, quiet way, even France is not beyond his grasp. Wouldn't that be something? Geoffrey Beene in Paris. An American in Paris. Six Flags over the Seine. Hot damn! ▽

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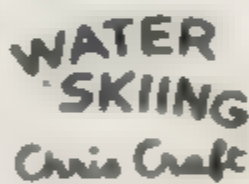
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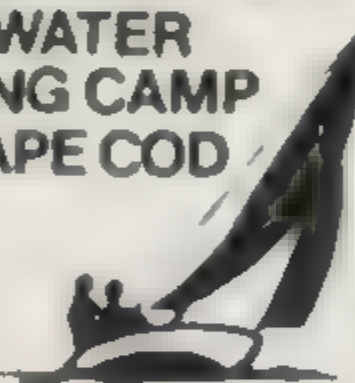


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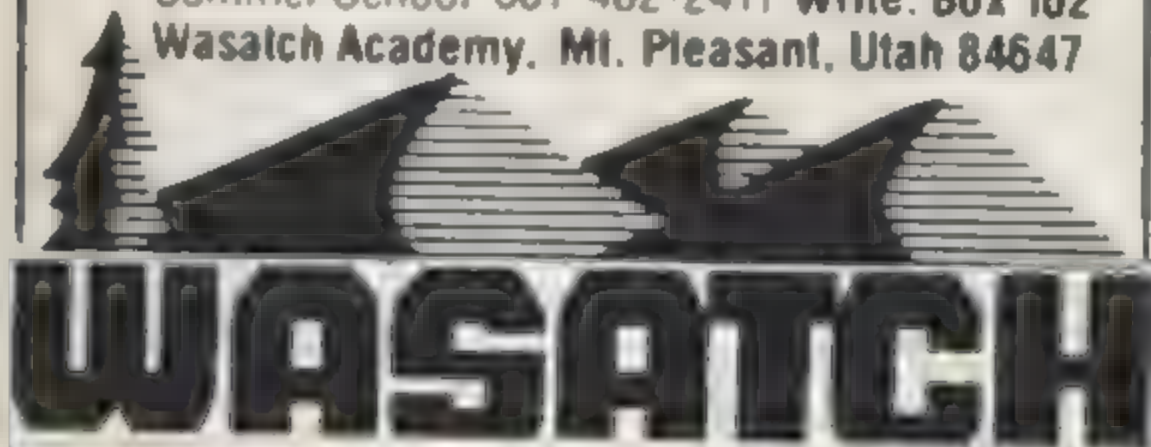
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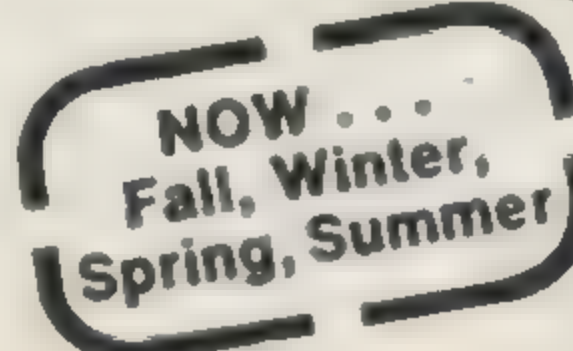
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MARELLA'S WAY

(Continued from page 113)

Basel—"A delicious town, which I knew like my pocket"—and then at Lugano, where her father was Consul. In 1943 he crossed the lines to join Badoglio, while the family stayed on in Switzerland, where Marella first met the Agnelli family.

"Adolescence is always a difficult time, one has identity crises; one is this, one is that, one is always in love. There's a terrible confusion. What made me happy then? Not love, I was too impatient, a terrible torment. School? Too boring. What I always liked was drawing, everything that was visual filled me with a real pleasure, more than reading, or anything else. Looking at nature, contemplating something pretty without moving, that gave me immense joy."

While her parents were posted to Strasbourg, where her father was a minister to the emerging Council of Europe, Marella studied in Paris at the Beaux-Arts; drawing, art history, theater, and costume design. Then she went to New York: "I started working for a photographer, Blumenfeld, and life in the States at that time—the early 'fifties—was so fantastic for a young woman, so different from Europe, where one was locked into one's family, couldn't work, couldn't do anything.

"In Italy, there was only one way out: marriage. As I was in love with someone who wasn't even thinking of it, what to do? *Le grand départ, le grand oubli.*" Marella stayed two years, became a photographer, and returned to Europe where she corresponded for Vogue in Rome. She was twenty-four when she married Gianni Agnelli in her first Balenciaga dress. She became involved in the things of marriage: houses, gardens, building nests, and what she calls "presenting oneself."

"Dresses were important; first, it's a way to express oneself; and, second, if one isn't very, very beautiful, one should be elegant. I had to be elegant then. Mr. Balenciaga was my defense—one presented an image invented by someone else, which was marvelous.

"I married someone for whom the esthetic side counted a great deal, as it did for me. One gave an atmosphere to the houses and gardens; I decorated the houses, but everything that is objects, paintings, that's Gianni. He really chooses all the pictures, all the objects."

The Rome apartment grew out of their burgeoning art collection and the fact that the Turin house was crammed full of paintings. "Once you get the bug for modern art, it becomes more and more challenging, more and more amusing." There is also a country house near Turin, made up of a peas-

ant's house and a small *gentilhomme*.

"We put them both back into condition because we couldn't get permission to build something new on that particular piece of land, and for the furnishing fabrics I looked up nineteenth-century Piedmontese documents—very simple patterns, because Piedmont was a poor area, nothing grand about it to merit big chintzes. There were leaves, fruit, on beige with red, navy blue, or aubergine.

"It was the same with the garden—a formal one would have been wrong because of the difference between the two houses. I worked with a friend who does gardens, Russell Page; and we devised a kitchen garden with very simple fruits, flowers, and herbs. All the rustic bulbs, little tulips, lavender, rosemary, basil, those beautiful Chinese cabbages, and alkekengi (Cape gooseberries) that make the big orange tufts all autumn with little brown tissue-paper calyxes that open out."

The energy and taste that Marella brought to her houses and gardens found a new outlet this year: "I absolutely needed to do something now the children are grown up." Her daughter Margherita married Alain Elkan two years ago when she was eighteen ("No one gets married anymore, but she did") and her son Edoardo is at Princeton.

"I had to come up with something. Federico Forquet, an old friend, brought Gustave Zumsteg to see the houses I had decorated; and Mr. Zumsteg asked me if I'd like to work with them on home fabrics—he hadn't finished asking me when I'd already said yes. I was in Zurich one hour later." The range will be marketed under the name Abraham-Zumsteg, to differentiate it from the purely couture Abraham fabrics that Mr. Zumsteg produces. The new fabrics are being launched in the States and in Europe.

"There's a great sense of design in Italy. The design of objects in the 'fifties and 'sixties was fantastic but has now tailed off, whilst furnishing fabrics is a brand new field and it's exciting. I use my own printers—some are in Como and the others in northern France, which makes it very uncomfortable because it takes me eight hours to get from Turin to, say, Mulhouse by car and train.

"I used the same printers for the Turin house. To work with Gustave Zumsteg is terribly challenging. He has a very sure knowledge and taste and lets one do it with only a few corrections from him as to color, occasionally."

Marella is at work in her office (one of the children's rooms in her house in Turin, converted, filled with steel shelves which she considered a little sad and on which she keeps her papers in wicker baskets)

every morning at nine; there she works with a designer, doing the repeats, figuring out sizes. "I am so lucky to have this job! I became interested in the idea of decorating from my daughter. I saw that she lived in blue jeans and one sweater, and put every *sou* she had into her house. This whole generation, they work very hard; if they have children, they bring them up by themselves. They don't bother about how they look, but they want their homes to be a refuge.

"The Western woman is paying more attention to her house now, because she works so hard and her free time is spent at home. And in Europe, one no longer wants status symbols—not even cars to be such. To ride about in a Rolls-Royce is unthinkable. But houses for many centuries used to be only status, the idea of coziness didn't exist in the nineteenth century. It was the Americans, between the wars, who found out that where one lives is the pole of attraction and the only defense against a tough and difficult life.

"In New York in the 'fifties, I remember, there were these apartments that were identical from the outside; and there was an imagination, a fantasy, a choice—I found that wonderful. The younger generation now has the same attitude.

"And one no longer wants that crowd of people in one's house; one doesn't want to be invaded anymore by people one doesn't like. It wasn't like that before; maybe we are changing, too, without realizing it. Social life, outside of the contact with real friends, is only fear of solitude. A society life is unbearable—what are you doing there? The Turin house gives me great freedom, and thanks to Gianni I meet very interesting people. I don't like holidays, they bore me.

"Before you do a house, there are one-thousand-and-one possibilities, and then it restricts itself more and more. First there's the dream and then there's the design, but it's still like Plasticine. Then the design becomes a plan, and through the plan go things like pipes, electricity, and suddenly it becomes a house. I like the first stage in which one projects what one would like it to be, and the next-to-last one, when you correct the errors made during the intermediary stages."

Marella is fascinated by the technology of printing, speaks with excitement about a new machine that can print eighteen colors, all shades. "So far it works only on synthetic fibers, but when it can do cotton—there'll be no limit to what one could do! I have the enormous advantage in Italy of being so near traditional crafts. That's why the project is child's play for me—it's all available."

But when she says child's play, one does not believe (Continued on page 154)

FASHION AND ACCESSORY DETAILS

Page 85: All jewelry, Valentino.

Page 91: Fernando Sanchez two-piece turn-out; polyester and cotton batiste (Registered Fabrics). Camisole top, about \$30. Boxer shorts, about \$16. Mid-Jan., Bloomingdale's; Swanson's on the Plaza; Neiman-Marcus.

Page 96: Calvin Klein wool pants (Amicale). Also at Hudson's; Dayton's. Earrings by Donald Artig. Belt by Elegant.

Page 97: Halston silk tunic and pants (Lafitte). Also at Jacobson's; Halston Water-tower, Chicago; Swanson's on the Plaza. Bottega Veneta bag.

Page 98: Donna Karan for Anne Klein & Co. Also at Wanamaker's; John Baldwin; Bullock's. Celia Sebiri earrings. Ivory box by Prado Designs, to order at Bloomingdale's. Bary Kieselstein-Cord platinum belt buckle. Richard D. Eisemin Jewels at Balliet's. Calvin Klein scuffs.

Page 99: Donna Karan for Anne Klein & Co. Also at Marie Leavell; Nordstrom; Celia Sebiri cuff. Flask by Hoffritz for Cutlery. Ring, Jennifer Aubrey for Kruger, Van Eerde.

Page 100: Calvin Klein linen blouse (Cantoni). About \$100. At Altman's; Burdine's; Dayton's; Swanson's on the Plaza; Nordstrom. Earrings, Christian Dior by Grossé Jewels. Pendant by Allen Jacobsen at Saks Fifth Avenue. Baume & Mercier watch at Bucherer. Bangle by Barry Kieselstein-Cord. Cuffs, Andrew Hatfield for Kruger, Van Eerde.

Page 101: John Anthony skirt and top (Amicale); blouse (Stern & Stern). Also at Higbee's; L. S. Ayres; Neiman-Marcus. Jewelart earrings. Walter Katten bag at Nan Duskin. Cuff, Dionne Cole.

Page 102: Calvin Klein silk broadcloth blouse (Threadtex); wool coat (Amicale). Also at Neiman-Marcus; May D&F. Earrings, Joanne Cooper at Maison Posh, Locust Valley, N.Y. Cording at neck, Brusca-Danté for Prado. Allen Jacobsen pendant at Saks Fifth Avenue. Tulla Booth cuff. Belt by Elegant at Saks Fifth Avenue.

Page 103: Left: Oscar de la Renta. Also at

John Baldwin; Neiman-Marcus; Robinson's, California. Earrings by Trifari. Silk bracelets by Cynthia Savage for Cynthia Designs. . . . Right: John Anthony silk jacket (Taroni by E.H. Sormani); silk shirt (Lafitte); silk pants (Pomezia). Also at Marie Leavell; Bullock's Wilshire. Dionne Cole cuff. At Saks Fifth Avenue; Sakowitz. Belt by Elegant at Saks Fifth Avenue. Bag by Walter Katten at Nan Duskin.

Page 104: Calvin Klein linen blouse (Cantoni) and Calvin Klein for Bege'd'Or skirt. Also at Kaufmann's; Nordstrom. Earrings and necklace by Ronald McNamer at C.D. Peacock. M&J Savitt bracelets. Yves Saint Laurent shawl at Bonwit Teller; I. Magnin.

Page 105: Halston top and skirt (Abraham). Also at Martha, Palm Beach and Bal Harbour; Charles Sumner. Judith Leiber bag. Hanes pantie stockings. Julianelli shoes at Lord & Taylor.

Page 132: Left: American Indian Arts Center earrings. . . . Right: Celia Sebiri earrings.

Page 133: Don Marshall straw hat. Bernardo sandals.

Page 134: Van Raalte socks. Sneakers, Keds by Uniroyal. . . . Bottom left: Sunglasses, Renault International. Golo espadrilles.

Page 135: Left: Bangles: Carolee Designs; Monet. . . . Right: Don Marshall hat. At Bonwit Teller; Neiman-Marcus. Celia Sebiri earrings.

Page 136: Right: Bernardo sandals.

Page 137: Left: Bernardo sandals. . . . Right: Scarf at waist by Echo. Les Bernard bangle. Sandals by Calvin Klein.

Page 138: Left: Shoes, Bernardo. . . . Right: Goody Two Shoes sandals.

Page 139: Joanne Cooper earrings, at Hanae Mori, N.Y.

Page 141: Les Bernard necklace, at Bonwit Teller; Marshall Field; Sakowitz. Bracelets, Carolee Designs; Monet.

GEOFFREY BEENE

Details and stores for the fashions shown on pages 126-131. All prices approximate.

Page 126: Strapless black bare-back evening dress. Of rayon/silk matte jersey (Jasco Fabrics). \$350. Saks Fifth Avenue; Jacobson's; Hovland-Swanson.

Page 127: Grey-and-white striped seer-sucker Beene Bags! Left, cap-sleeve drawstring dress, striped crêpe shirt underneath. Dress; polyester/cotton (Lory fabric); \$86. Shirt (Bianchini/Sormani acetate); \$82. . . . Right: "workman's jacket," matching trousers, white cotton knit top. Jacket (\$94) and pants (\$72), of cotton (Lory fabric). Top, \$28. All, Altman's; Nan Duskin; Neusteters; Frederick & Nelson.

Page 128: Big shirty Beene Bag jacket in natural hopsacking with muslin sleeves, hopsacking trousers, cream cotton knit top. Jacket (\$84) and pants (\$86); Ascher of London fabric. Top, \$14. At Bloomingdale's; Hovland-Swanson; Bullock's.

Page 129: Top: Pyjama dressing—his wrap top in beige georgette with clear Lucite belt, soft wide grey pants. Of silk/wool (Sisan fabric). \$940. Mid-Jan., Bergdorf Goodman; Bullock's Wilshire. . . . Center: In pale-blush double georgette, a soft-falling tunic with soft collar and ties, matching pants. Of silk/wool (Sisan fabric). \$870.

Late Jan., Lord & Taylor; Halle's; Claire Pearone; Balliet's. . . . Far right: Beene Bag pieces—tattersall shirt, V-neck striped cotton pull, striped cotton knit cardigan—all red, yellow, blue, green on white. Shirt (Threadtex fabric), \$66; V-neck pull (Durene cotton), \$38; cardigan, \$66. Mid-Jan., Saks Fifth Avenue; Nan Duskin; Balliet's.

Page 130: Inset right: Thinnest grey-and-white striped silk raincoat, grey-and-white striped cotton "shirting" pyjama. Coat; Taroni fabric. \$630. Pyjama; Oltalino fabric. \$300. Mid-Jan., Bloomingdale's; Sakowitz. . . . Top: Spare "slip" evening dress in beige silk crêpe with electric-blue piping stripes, matching cardigan. Henry Welter fabric. \$890. Late-Jan., Bergdorf Goodman; Nan Duskin; Neiman-Marcus.

Page 131: Left: Super Beene Bag top—our cover top!—white cotton with red drawstrings, red poplin pants. Top (Threadtex fabric), \$64; pants (Klopman polyester/cotton), \$74. At Bergdorf Goodman; Woodward & Lothrop; Marshall Field; L.S. Ayres; Sakowitz; I. Magnin; Frederick & Nelson. . . . Right: Silver-grey matte jersey pyjama with a simple (sexy!) pullover top, narrow pants. Of rayon/silk (Jasco Fabrics); \$530. Mid-Jan., Bloomingdale's; Claire Pearone; Swanson's on the Plaza. . . . Inset below: New turn on a suit: beige silk coat with drawstring neckline, back-button skirt, wool/silk crocnet "sweater." All three (Agnona fabric), \$1,110. Late Jan., Bergdorf Goodman; Hovland-Swanson.

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Norwich: McLaughlin
Olean: Bradner
Oneida: Joy's
Palmyra: Pearsall Style Shop
Patterson: Hall Dept. Store
Pawling: Gladys's Shop
Peekskill: Rudolph's of Westchester
Pittsford: Pittsford Dept. Store
Port Chester: Kaplan's Dept. Store
Port Jervis: Al's Gals
Rochester: B. Forman
Rochester: McCurdy
Rochester: Schoeman's
Rochester: Sibley, Lindsay & Curr
Sag Harbor: Trude Shoppe
Skaneateles: McLaughlin
Spring Valley: Lichters
Syracuse: C. E. Chappell's
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Syracuse: Sibley, Lindsay & Curr
Utica: Boston Store
Utica: Foedish
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Westfield: McLaughlin
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PENNSYLVANIA

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Carlisle: Wenger's
Clearfield: William Brody
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Dubois: Leonardsons
Ebensburg: Shaddens
Emporium: Sylvia's
Export: The Hub
Franklin: Fashion Store
Girard: Lady Fair
Greensburg: La Rose Shops
Grove City: Four Seasons
Harrisburg: Pomeroy's
Hazleton: Deisroth's
Honesdale: Mackle's
Huntingdon: Savadow's
Indiana: Brody Bros.
Jersey Shore: Raup's
Jessup: Sew N Sew Shop
Johnstown: Glosser Bros.
Johnstown: Penn Traffic
Leechburg: Philadelphia Store
Meadville: Kindler Co.
Mechanicsburg: Fern & Debs
Montrose: Montrose Dept. Store
Mt. Carmel: Henlee's
Mt. Pocono: Oppenheim's
Nanticoke: Worth's
New Brighton: Betty Shoppe
New Cumberland: Ester S. Hempt
North East: Holly Shop
Northumberland: Femme Togs
Oil City: Brody's Inc.
Philadelphia: Goldie's Sportswear
Pittsburgh: Lebanon Casuals
Pittsburgh: Stephen Richards
Scranton: The Globe—Div. of John Wanamaker
Scranton: Oppenheim's
Shenandoah: Brigitte Boutique
Shippensburg: Jay Dee Dept. Store
St. Mary's: Bermans
Sunburg: Fashionalia
Titusville: Lee Casuals
Titusville: Penn Dress
Tunkhannock: Fitze's Dept. Store
Uniontown: Kaufmans
Uniontown: Metzler's
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Wellsboro: R. J. Dunham
Wilkes Barre: Fowler, Dick & Walker
Williamsport: Britts
York: Bon-Ton

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Charlottesville: Leggetts-Barracks
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Hampton: Smith and Welton
Leesburg: Town & Country
Lynchburg: Leggett-Plaza
Norfolk: Leggett of Military Circle
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Richmond: Thalhimers
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Huntington: T. A. Nasser
Parkersburg: Dils Brothers
South Charleston: McClung & Morgan
Wheeling: L. S. Good

MARELLA'S WAY

(Continued from page 152)

that entirely, for there is a serious side to Marella Agnelli that cannot be masked even by her frequent use of the adjective "amusing." She admonishes me, when I say I hate someone—"Soon you won't hate him. You'll see how life is a *mille-feuill*—one hates, then less, then one is indifferent.

"Life only gets better after thirty," she says, "then it gets fantastically beautiful. Guilt gets lost in time. I always thought it was my American mother who transmitted guilt to me; one reason I adored my husband's family is that they have this great feeling that life is there to be enjoyed, not just as an axis of duty and of expiation. But, after thirty, the guilt begins to go.

"You know, there are infinite levels which determine one's reactions in the face of certain events. Culture, morality, religious feeling. If you make a scale of values, you see that the relationship we have with what we call God is a religious feeling that feels like a sense of joy, of belonging; and it's from that feeling that morality comes, for morality is only a way of behaving.

"If you had only the discipline of morality without the joy of the religious experience, it would be very dry. I've always thought that the moral sense should come before the political sense; for otherwise it would be atrocious opportunism, simply a way of insuring that things work. And then the economic sense, which 90 percent of the world puts first, is really on the bottom of that scale. And you turn man's values upside down if you put the economic imperative at the top, and then it's difficult to find the rest anymore.

"But one could say—'You speak from total privilege, so it makes no sense!' I don't have economic problems so pressing as to make me ignore my values, but I have other ones—everyone does—and if you don't have the solid anchor of values, you are lost. How to survive? You have to make your own joy. It's not in comfort or with ease that one finds the key to 'the narrow door.' The edge feeling is part of love and passion, and it's very rare that total contentment can be creative.

"Today, we know everything is so fragile, you can feel the anxiety of everyone around. Painting is going through a crisis, music, too, the novel as well—what's left in the arts? Photography? Cinema? What I'm doing is a minor thing, a craft that is linked to art and architecture, which are themselves both undergoing crises. My craft involves very precise schedules that must be maintained. I am making pretty things that give pleasure, I hope, a sense of coziness to people when they come home to wherever they live. One applies a certain technical know-how, some culture, and a certain amount of taste—which I hope I have. It is my little soufflé. . . ." ▽

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